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Lord & Taylor
Wholesale Distributors
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For Women and Children

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Illustrated Catalogue No. 118 V

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Spring and Summer 1910

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VOGUE

THE STORY OF CHANTECLER

The Rostand Play Proves to be Neither Tragedy nor Comedy, but an Exquisite Lyrical Fantasy —A Lovely Pastoral Poem of Love and Laughter and Something Akin to Tears

By Henriette Bailey

THE Parisians, who never tire of excitement, are not likely to forget the first few months of this year of grace. Scarcely had the sound of New Year revelry died away when floods invaded their fair city, and scarcely had the waters been subdued when they turned to a still newer sensation, and literally hurled themselves into the throes of a "Chantecler" fever. In the Champs Elysées; in the Jardins des Tuileries; on the boulevards; in the café, homestead and public salon, the one topic of conversation is this piece of Monsieur Edmond Rostand's.

From various causes, chief among which were the illness of the author and the death of the immortal Coquelin Ainé, one delay followed another with singular persistency, until some there were who doubted if the play would ever be presented, and such was the unrest provoked by the succession of postponements that in many quarters the gentle author of "Cyrano de Bergerac," and other glorious works, was denounced as a dissembler. He was accused of working up public excitement, and popular interest by means of artifice and sophistry. All the wiles of chicanery were charged against him by those who did not know how incapable he is of such mean deceits and self exploitations, yet now that the piece has actually made its debut, and been acclaimed with a nation's joy, the echo of every querulous voice has been lost in the plaudits of the people.

"Chantecler" is neither tragedy nor comedy. It is witty and scintillating, but it is not all laughter. It is tender and poetic, but it does not bring tears. Indeed, judged by conventional standards, it is not a play at all, but just what its author intended it to be—a lyrical fantasy having in it much of love, and not less of philosophy; a symphony that is pastoral, sweet and haunting, sparkling as a fountain, full of gentle, sad and happy truths—in fine, a beautiful poem throughout.

The hour is 8.15, of that memorable first night. Vibrant, expectant, the audience awaits the rap, rap, rap which is to proclaim that all has been made ready. Every seat is occupied, save one in the stalls, and I think that I should not care to be the late-comer who dares to trespass on the forbearance of a whole house. Rap! rap! rap! A murmur, low and feverishly suppressed, runs through the assembly, but the curtain does not rise. Instead there rings out, sharp and clear as the call of the clarion, the familiar voice of M. Jean Coquelin, who appears from the stalls, bearing in his rugged features loved memories of his dead father. "Not yet" he cries, repeating thrice his stentorian injunction, for the piece is to commence as in those far off days when Athenian artists disported before their patrons, and vaguely we are to be reminded of those Olympionic odes of which the ancients unburthened themselves before their contests in the ring. Standing before the footlights in evening dress, Jean Coquelin delivers with consummate art a magnificent prologue in verse, descriptive of life in the farmyard, awhile the familiar sounds come from behind the curtain—the quaint "Quack! quack!" of ducks, the soft cooing of pigeons, the "cluck! cluck!" of hens, the scratching of chicks, and the writhing snap of the teamster's whip. And from some distant steeple the bells call the worshippers to evensong. For it is evening, says the prologue, and this and the forest are the overture to the piece.

The narration ceases, and the actor harkens intently for a moment. Then: "The woodpecker raps thrice with his beak", he cries, "let the play commence." The prologue has created the necessary "atmosphere," and it is with sympathy and admiration that the audience surveys the vision revealed by the rising of the curtain. As we have supposed, the scene depicts a corner of a farmyard, as true to the real thing as its mammoth proportions will allow. To the right is a huge kennel, looking as though it might comfortably house a growing elephant, but in reality not intended to shelter anything bigger than *Paton* the dog, who, however, is not there at the moment, because he has just left us, in evening clothes, a second ago. Adjacent to this is a gigantic hencoop, reached by a flight of stone steps, and on the roof a pigeon coos in content. Curled up lazily on the top of a tall pillar is a creature very human inside, but displaying a black skin without, exactly like that of our domestic pet at home. It is the farm cat, and he makes himself snug after the manner of his kind. A cart rears its long shafts into the air, and dangling by its side is a set of harness that must have taken a deal of leather to make. To the left of the stage is a colossal market basket wherein reposes the venerable mother of Chantecler, a gentle old hen who pops up now and then to make some sage remark. On a water barrel, so big that its contents could slake for a week the Saraha thirst of a thousand sand-stormed Bedouins, is the wicker cage of the blackbird, who is the naughty boy of the party, and withal a great wit and very great tease. This is the role of M. Galipaux, who looks the part to the last feather, and the style of whose hop might justify him in claiming reincarnation from a bird. A shoe which Cinderella would certainly not have claimed as her lost property is taken pos-

Photo by Bert. Copyright by Larcher, 1910

Mme. Simone as the beautiful golden hen pheasant who wins the love of Chantecler

M. Galipaux, who looks the part of a saucy blackbird to the last feather

M. Guitry as Chantecler makes a splendid monarch of the roost

session of later on by a fluffy little chick, all yellow and cream, which looks so sweet that one longs to throw it crumbs. Forgetting for a moment that there is a wee girl inside, we find ourselves hoping, as we watch it scrape and scratch, that it may chance upon some nice soft earth where juicy worms abound. Running about the farmyard, scraping and scratching with not less industry than the chick, are the parent hens—the white hen, the black hen, the speckled hen, etc.—all chattering as they discuss their domestic affairs without reserve. But mostly they talk of the wonderful voice of their lord and master, *Chantecler*, and fall to speculating as to the secret of it. The pigeon, a handsome carrier bird who has come from a distance to see the cock whose wonderful crowing he hears every day at dawn, is greatly surprised that they do not know this secret. "Does he not tell his wife even?" he asks. "His wives, you mean," they correct in chorus. "What!" cries the pigeon, "he has more than one wife?" "Why, yes," they reply, "he has many. We are all his wives." This seems strange to the carrier pigeon, who speaks of his own little blue-breasted wife whom he has left waiting his return in the tiny nest across the valley, and who is also curious to know about the wonderful crowing cock, whose voice is heard above all others. Indeed, it seems to be a sort of hero worship of *Chantecler*, in which all present join, save the blackbird, who, as the sum total of all farmyard improprieties, delivers himself of much light banter at the expense of the absent *Chantecler*, and utterly refuses to lionize the cock. A butterfly is seen to flutter in and out of the honeysuckles, and is nearly snared in the giant net of some passing entomologist. Presently *Chantecler* himself appears along the high wall in the person of M. Guitry, and he makes a splendid monarch of the roost. Standing in stately grace on the boundary of his farmyard, he is every inch the proud, haughty, somewhat over-bearing, self-pretentious, self-conscious, intrepid sovereign of his people, who fear him, yet love him more. For with dauntless courage is he not ever ready to protect them from all things that threaten their peace? With slow majestic tread he steps the confines of his home, which is to him as a kingdom wherein he royally reigns, and beyond which nothing of consequence exists. He is a handsome bird, truly, with his glistening head and sheeny feathers of green and sort brown—"the green of April and ochre of October", the poet calls them—and his self-confidence, his assurance in his own power, are as convincing as they are superb. It is he, he says, who causes the sun to rise. At his wonderful call the gray of night is banished; dawn ascends the heavens and tips each hill with gold. He loves the sun. Ah, how he adores it! Almost would it appear as though it were to him as child, parent and God incarnated in one glorious whole. In pomp above his brood, with head thrown back, with heaving breast and swelling throat, he poses nobly to declaim to it which he worships a mighty, inspiring ode. It is a glorious panegyric to the sun; a superb festival of words at which one feels favored to sit; it is a poem so imposing, so stately, that the poet must not be dishonored by any attempt to reproduce it. There are some lines wherein it is said that its rays enter the cup of each tiny flower and dry its tears, and through the windows reach each humble homestead, dividing thmselves, yet remaining entire, like unto the love of a mother. *Chantecler* descends from the wall to conclude his oration among his hens, after which he converses with them—commanding one to go sit her eggs, and another to weed out the cabbages. The duck he orders off to the pond. The hens have something to ask him, however. They are breathless to know the secret of his voice, and they crowd about him to enquire. He disdains reply, and with a look frightens them off. Then with imperious gesture he recalls them, admonishing them about this and about that. In exquisite lines he bids them so to direct their steps among the flowers that they injure not a single petal. He proceeds to liken their own red combs amid the grasses to the field poppies playing at hide and seek. Once more he sends them off, only to recall them again. And this time it is to protect them. The horrid toot, toot, toot of a motor horn sounds, and a car approaches and passes in the roadway. He gathers his family under his ample wings, taking particular care of the chicks, and stands so, with glaring eyes and indignant mien, his whole attitude betokening a supreme hatred of these odious menacers of his countryside. "Oh," says a demure little hen, when the danger is over, "now everything we eat will smell of gasolene."

M. Jean Coquelin as Patou, the sagacious watch dog

The brood gone, *Chantecler* indulges in a spell of self-appreciation, with which, somehow or other, we find ourselves agreeing.

"Ah, Je suis beau! Je suis fier!" "Ah, I am handsome! I am proud!" he ends, and when his ruminations have reached this climax, the deep, warning voice of *Patou*, the dog, is heard, saying: "Prends garde, *Chantecler*" *Patou* is a great-hearted, benevolent, sagacious creature, and he loves Chantecler as he would a man and master. To him he confides his misgivings. He tells the cock to beware of his enemies; to beware of the blackbird who seeks to ridicule him; to beware the night birds who conspire in secret to do him ill. *Patou* is so uncompromisingly intense that the banter of the blackbird irritates him beyond all measure. He says that when he hears this insistent and ubiquitous bird satirising his friend the cock, his hair bristles with rage in his behalf. Unlike *Chantecler*, *Patou* has no fancy for his own appearance. Self esteem is absent from his nature, and somewhat sorrowfully, though with a touch of deep philosophic resignation, he tells *Chantecler* that he is a dog without breed, a horrible "melange", the result of he knows not what, with the intelligence of one race, the fidelity of another, and the heart of a St. Bernard. "Then", says *Chantecler*, fondly, "you must amount to an enormous sum of goodness."

At this moment a sportsman's gun is heard, and *Chantecler* and *Patou* look up in time to see a golden hen pheasant drop gracefully from the clouds and glide to their feet on the stones of the farmyard. She is a lovely creature. Gold is her head with its drooping plumes, and gold the delicate symmetry of her back. Her breast is ruby red, and her slender shoulders are of lustrous green. Her scaly legs are in tone with the soft grays of her sweeping pendants, and the

(*Continued on page 79.*)

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The guinea hen (Mme. Leriche) is the "grande mondaine" of the countryside

AS SEEN BY HIM

The Spring Season Here and There—Post-African Plans of our Ex-President—The Motor Girl and the Chauffeur's Livery—How London's Great Houses are Kept Up—The Coming Summer at Newport

WHAT is known in New York as the spring season would be nearly over, if there were in fact—and in the society meaning, of course—any such season at all. In other days, when New Yorkers remained in this country until June, and many went abroad only about once in every three years, the name meant something, but not many of the present generation realize that the great Vanderbilt fancy ball of 1883 took place on Easter Monday and that although that Easter was a little later than it is this year, the town's "festivities" did not close until some time afterwards. There were dinners and dances given by Mrs. Pierre Lorillard, Mrs. William Astor, Mrs. De Neuville, Mrs. John G. Heckscher, and others, and there were meetings of the various cotillions, and several most important amateur theatrical representations, including the Princess, in which Mrs. Brown Potter was the star, and the famous Kermess, at which Miss Carrie Astor—now Mrs. Orme Wilson—made such a hit by her graceful dancing. It was—but I am reminiscing, and making myself seem over old.

This spring we have had nothing but weddings and charitable entertainments, with one private dance given by Mrs. Stevens Ulman, but Paris, recovered from the ravages of the flood, is delightful, and it and other places have lured most of us away. The horse chestnuts are in full bloom on the boulevards, the acacias are out in the Bois, and besides the Concours Hippique, which corresponds to our Horse Show, to amuse society there are many dinners, and more or less formal entertainments. Cannes and the Riviera become so warm that people begin to leave soon after Easter, but London will be itself again after the Whitsun'tide, and it seems that American hostesses will take the lead in entertaining.

Among those who are sailing for Europe after spending the winter here are the Duke and Duchess of Manchester, Lady Lister Kaye, Lady Paget, Captain Paget, and Sir George and Lady Cooper—the latter a sister of the late J. Henry Smith, who presumably has been looking after her interests in the Smith estate.

At the marriage of Miss Drexel to Viscount Maidstone which will take place in June, after Ascot, the chief bridesmaid will be Miss Mildred Carter, whose engagement to Viscount Acheson has recently been announced, and Mr. Charles Mills M. P., who is the elder son and heir of Lord Hillingdon, will be best man. I have not heard when Miss Carter and Viscount Acheson are to be married, and it is possible that the ceremony may take place in Roumania, where the bride elect's father is American Minister.

Already there have been two Courts at Buckingham Palace, but the last will be the most brilliant, for the king, who is now in Spain, will return in May. Many debutantes will be introduced—indeed it seems to have been a year for buds all over the world—and not only New York, which had a delightful "crop", but other cities have furnished their quota. In the west especially there have been many beautiful girls, among whom Miss Effie Bagnell, the daughter of Mr. and Mrs. William Bagnell, of St. Louis has been a great success.

Miss Effie Bagnell, daughter of Mr. and Mrs. William Bagnell, of St. Louis, is one of the western debutantes of this season

THE ROOSEVELT-ALEXANDER WEDDING

There is some discussion as to the date of the much talked of Roosevelt-Alexander wedding. The former President and Mrs. Roosevelt are to be home in June if politicians do not intervene and persuade him to stay away another year—which seems unlikely—and Theodore Jr., naturally wishes his parents to be present at his nuptials. After going to Rome they will make a triumphant tour of Europe, and be in England during the latter part of May as the guests of Ambassador and Mrs. Whitelaw Reid at Dorchester House. The entertaining for them there will be of an official nature, however, as Mrs. Reid is in deep mourning for her father, the late D. O. Mills.

If the Roosevelt wedding takes place in June it will be the final event, for while there are always many dinners and little entertainments, from now on the town has practically bid a temporary farewell to its fashionable element. Those who do not go abroad, open their country houses early, or go to smart inns until it is time for Newport or Bar Harbor, and Long Island is always gay during April, May and June. Just now many people are interested in aviation, and if August Belmont's remark, as he was sailing on his honeymoon trip proves true, several of the racing parks will have flying contests instead of horse races. This seems plausible, but I do not agree with him in his other assertion that motoring is going out of fashion. The motor car is no longer a fad, of course, but it is now and will remain in the future an absolute social necessity.

THE MOTOR MAID AND THE CHAUFFEUR

The newspapers here seem to be quite excited over the "Motor Maid," but she is already an institution abroad, where she is quite an improvement on the chauffeur, who has become arrogant, and needs a little competition. It was only a few years ago that we gave little consideration to the subject of his liveries, and when we did some of the high and mighty ones objected to it so seriously as to write to that staid newspaper the Evening Post, which sympathized with them in their grievances.

Light liveries were found impractical, because they soiled so quickly, and when dark ones were taken up the popular colors were dark green, black, navy blue and dark gray. Green is a favorite shade for the car, which many liveries match, and the coats are made absolutely plain. There are also black liveries with green or white cloth collars, and the buttons are usually of plain bone, which requires no cleaning. A tall man generally looks best in a lancer fronted coat, with an overcoat of the same style, but the straight double-breasted shape coat is far smarter. The leather coat is not worn by private chauffeurs, for it is the uniform of the motor-bus man, but it is allowable in a rainy climate or for cold weather touring.

THE SERVANT QUESTION IN ENGLAND

Apropos of the motor maid, it is always instructive to read the "help" advertisements in London periodicals, for we have so few names for servants, here, and only in our largest establishments are the duties of the specialized defined. I was looking over the list of some "Situations Required" recently. For example, we read that the Countess of Radnor warmly recommends her Certified English Governess—this would suggest milk or cream in this country—and among the accomplishments we see that she is a "cyclist and is good at games." Then there are companion housekeepers; companion lady-housekeepers and companion-helps; cook-housekeepers; head housemaids; maid-attendants; schoolroom maids; temporary butlers and groom-gardeners, and five feet, eleven

(*Continued on page* 80.)

THE LITTLE FRENCH MORNING FROCKS THAT ARE SO PRETTY IN COTTON VOILE

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

PROGRESS IN POLITICS

TO the man in the street politics is a synonym for corrupt practices, the reform of which he considers nearly hopeless, and his state of mind is a natural result of the aggressive activity of a small number of progressionists, who for the last few years have concentrated their attacks upon political bosses and defective systems of government. But these reformers—regarded as pestiferous by the predatory individuals and interests they attack—have accomplished something more than mere exposure—they have quickened the national conscience. Through the vigor of their onslaughts, and the intelligence and forcefulness with which they have insisted on the ethical aspect of men's deeds, they may truly be said to have incited the more progressive element of the population to insist upon at least the beginning of a general reform that shall place politics in this country on a higher plane of conduct than it occupied even a short dozen years ago.

Since by its very nature constructive work is not as spectacular as that of destruction, it offers fewer attractions to the usual run of writers for those two great news-distributing agencies, the press and the magazine, so that comparatively few studies have been made of political progress since the golden days of the Mark Hanna regime. Yet in spite of the apathy of the majority of the general public, which at any time would rather read about a prize fight than about the proceedings of a peace congress, responding to the appeals of leading progressionists a considerable minority in many States have started in to clean up practical politics in a way that has proved most disconcerting to the professional politician. The method pursued by the reformers of attacking fundamentals, and the effort of the enlightened voter literally to root out political evils, has developed four different movements—the secret ballot, the publicity of party finance, the direct primary and direct legislation—and while not all of them are being pushed in any one, the latter, which principally affects the election of U. S. Senators, is already operative in twenty-six States of the Union. The secret ballot which is, of course, in use all over the country, is barely twenty years old, yet it has changed the nation from a near oligarchy to a nearer democracy, in which the will of the voter has freer expression. The effect of all the other projected fundamental reforms, which at the moment are leavening political practices in all the States, will be to develop a pure democracy, and the interesting circumstance in regard to them is that they represent a spiritual growth which is largely unconscious.

But, although there is abundant cause for rejoicing in that a beginning has been made to put an end to the shocking scandals that have made us a political by-word among the nations, there is reason for mortification over the fact that we need never have cut such a disgraceful figure had we grounded the children of our public schools and the youths of our colleges in a practical knowledge of civic morality. Was any more fatuous course ever pursued by an intelligent people than that of omitting to teach prospective voters in a democracy anything in regard to methods of government which they would later help to administer? Even the more enlightened newspapers that clamor in season and out for votes for foreigners, votes for negroes and votes for women, have never insisted that the voter should be taught at least the elements of political economy and civic morality, and this is the more astounding when one considers that politics in a democracy is not a remote contingency, but a department of human activity that acutely affects the interests of every inhabitant throughout his life. It is political agents and systems that deprive babies of pure milk, that make possible traffic in girls, that develop congestion and that force the whole people to groan under the tariff exactions of a favored few, and yet the voter, for the lack of youthful instruction on points that would have made him wise in regard to public questions, has suffered iniquitous impositions all his life. It is generally admitted that the supreme object of education is to fit the pupil to his environment, but how much have the professional educators done to fit the American voter to his political environment? If he is to-day dragging himself out of the morass in which he and his country were floundering a quarter of a century ago little credit for it is due the schoolmen.

THE SPRING FASHIONS OF PARIS

THE overflowing waters of the Seine inspired some genius in women's gowning to add two shades to the already long list of spring colors. *"Vert-inondation,"* a beryl-like green, is exquisite in soft shimmering silk and gauzes; the second color *"jaune-de-crue,"* is like liquid gravel. Each of these peculiar shades represent the swollen water at different stages of its rising. Besides this curious tone of yellow, seen in the model gowns is a warm, deep-toned Indian yellow, beautiful in the new shantungs. I saw it first in Beers great reception room, yesterday, where I sat two hours entranced—my senses half hypnotised—by the dazzling, irregularly moving, procession of beautiful mannikins wondrously gowned, making spots of charming colors, as they passed before me. For the most part the shades were pale—soft in themselves, or subdued by veiling draperies—appealing to an artistic taste; but every now and then there flashed into view stronger shades of color. For example, a costume of the deep French blue, vivid, intense! This rich color wonderfully bordered the redingote tunic on a costume of sheerest black mousseline, spotted heavily in white. Skilfully applied touches of it adorned a marvellous evening gown of soft white satin; the close hung skirt showed a scant short train. After displaying the gown the pretty mannikin threw over it a long satin garment of this wondrous blue. Soft-toned embroidery trimmed it in a deep square between the shoulders; for the rest it was looped and knotted into folds of exceeding grace.

Her blonde hair was dressed with a broad band of black mousseline de soie passed through several half circles of jet beads. Just back of her left ear it fastened under a cluster of short, softly waving black ostrich feathers, and loops of the mousseline de soie and more jet half circles covered their stems. A few waving tendrils of hair showed below the band; above, it rose in a mass of puffs. Completely equipped for evening, she stood a picture of the correct gowning this house represents.

Doucet model of indigo voile beaded in white over a slip of pale blue silk. Beaded bands form the simple trimming

ORIGINAL FOULARD TREATMENT

Emerald green, a green vivid as the fresh grass of early June, asserted itself among pale toned toilettes. By itself alone, or in conjunction with pure white, this green of the first Empire is ravishing. At Beers I saw, hung over a sheath of white satin, a tunic or redingote of fine black Chantilly lace thickly embroidered on the upper part with shining tubes of this color.

The foulard gowns I saw at this house are marked by great originality. One, prettily checked in blue and gray, was overhung with dark blue mousseline de soie, half a yard deep the checked silk faced it edged with its inch wide border of prim design, spaced off in white lines; it trimmed all the edges of the tunic and helped adorn the belt. The effect of the silk hem and the silk upper part of the corsage, with the mingled colors shining dimly through the mousseline, was extremely fetching.

Over a dress of blue and white foulard hung a long, straight, full belted tunic of dark Indian red mousseline de soie. The border cut from the silk, stamped in blue and white, with squares of heavy solid red hemmed it, followed the side closing, held together by little rosettes of it, and finished neck and sleeves.

THE VOGUE OF VEILING

Indian yellow pongee, with a crêpe like surface faced deep a skirt of yellow tulle, shaped in circular fashion, the pongee rose back and front in high arches; lines of silk-covered, small, flat, buttons marked the slender spaces between that showed on the sides. On the lower part of the corsage, and on the short, straight sleeves, the pongee was applied in the same manner. Fancy a delicate gown of lovely white English embroidery nearly hidden under a long over-dress of pale, leaf green mousseline de soie! The veiling of elegant materials is marked at this house. A bit of embroidery in brilliant colors may be used uncovered to accent the top of the corsage, to adorn the belt, or to mark a corner of drapery; but in all cases where much is used, it is covered by transparent material. Continually yesterday, during this procession of new gowns, some curious observer would lift a drapery or skirt to look at the splendid embroideries and rich lace that gleamed provocatively through the veiling that ruthlessly subdued their glory. Heavily patterned lace distinctly marks itself through an all-covering tunic of black, or colored mousseline de soie. With its decorative belt, the trimming that edges the décolleté, its pretty, round-necked guimpe, and tiny lace under sleeves, the effect is charming.

One of Jeanne Hallée's pretty foulards, with shirred skirt. The trimming on the bodice is made of colored rubber beads—a novelty of the season

SLEEVES, NECKS AND BUTTONS

Short sleeves and collarless necks prevail among these gowns for the spring and summer. The belts are wonderfully varied; sometimes holding the entire decorative scheme of a gown. Rarely do they circle a waist uninterrupted. Here and there they are broken by straps, buttons, a clasp; by a fold of the skirt, or a bit of the corsage covering a space, irregularly placed. Many gowns show a belt on the sides only; back and front the drapery of the skirt mounts to supply the rest.

Paquin revives a pretty trimming fancy of several years ago, a series of flat metal buttons—brass or silver and pearl posed in lines to lap edges a little. Jeanne Hallée shows a curious trimming; it has the appearance of embroidery, achieved by tiny colored rubber beads. Seen at this house also is a charming gown of khaki colored voile trimmed with quantities of dyed Valenciennes lace, while the edges of a deep flounce, the skirt drapery, the fichu corsage, and the short sleeves, all shaped in shallow scallops, are trimmed with Tom Thumb fringe. Valenciennes lace dyed to match beautified effectively a Hallée gown of apricot yellow voile. Tiny lace frills sewn on the voile made the sleeves.

SELF TRIMMINGS

Up to the present moment trimmings for all day-time gowning are generally composed of the material of the costume. Silk is turned into all manner of decorative bits as described weeks ago in these letters. Besides all the pretty ruchings, frills, tucked entredeux, and tiny puffings, Jeanne Hallée has returned to ornamental tuckings. I noted a pretty example in a gown of green voile. The finest of needle tucking shaped a round necked corsage, circling it to the back where it descended on each side of the closing to the pretty belt. Beginning at a width of nine inches, placed thickly together, the tucks crossed the bust, the space narrowing ever so little towards the waist line. This gave an opportunity for a graceful fullness in the drapery under the arms. In a deep border the tucks finished the short, straight cut sleeves, and continued their decoration to the skirt. On the sides they controlled the fullness of a scarf drapery, pulled closely across the figure; they nearly covered a deep shirred flounce and bordered, to the same depth, a full, straight hanging back breadth.

A pale colored, vaguely striped taffeta I saw at this house composed an enchanting Directoire street costume. Rather more than half long, the little coat had the traditional three seams in its flat, close fitting back. Two small cape collars finished, flatly, the neck, and the front edges were shaped into pointed, soft falling Directoire revers faced with black satin. They turned to the edge of a wide folded, black satin belt and buttoned once with a large button of cut steel; smaller steel buttons were set at the back of the pretty elbow sleeves; cut straight and loose they were trimmed with a narrow shirred silk band. Little white muslin under-sleeves covered the elbows. The short skirt was quaintly trimmed with a wide band of silk shirred into a little heading at each edge. A narrower band finished the skirt of the coat.

Reminiscent of the mode of 1850 is the little flounced frock of striped silk. The black and white striped mousseline is one of the most original of Drecoll's models

PICTURESQUE COSTUME

Toile de Jouy, woven with small, bright colored flowers set close on a creamy white ground—the linen soft and loosely woven—made an adorable costume! Immediately one saw a vision of sun-lit gardens, flowers and trees! Scanty in appearance, close hung, and extremely short, the skirt was fascinating! Each side was laid in small side plaits pressed flatly, and stitched on the edges to the knee—from there falling free. Back and front a plain breadth, piped on the edges with black, stretched to meet, lapping an inch or two, at the hip line. In the middle of the back the breadth was split and turned into flat, inward turning plaits to give the necessary fullness at the hem. The half long coat was held in the smallest imaginable amount of fullness at the back by a folded belt of black satin; passing under the sides it reappeared in the open front fastening under a handsome buckle. Wide, black satin faced revers lapped a bit on the bust under one handsome embroidered button. Similar buttons trimmed the sides. The plain, loose fitting coat sleeves were split at the back, piped with black, and frilled with lace.

STRIKING COMBINATION

Quantities of foulard silks are used in these first model gowns, mostly with a twilled surface. Crêpes show a deeply crinkled surface like the old tint cotton crêpons. Changeable taffeta is used alone, or in combination with plain silk, fine woolen materials, and with silk cachemires. The old palm leaf cachemire design is prominent in the traditional colors, as well as in newer combinations. It borders enticingly creamy white silk gauzes and voiles, as well as pale pastel shades. To use these borders, and the borders of foulard silks, printed often in colors so crude and coarse they remind one of the paintings that Matisse is at this moment exhibiting at Bernheim's galleries—required the most skillful touch, the most artistic brain! No amateur dare handle these strongly colored borders.

FOR THE VERY YOUNG GIRL

A gown, designed for a hot summer day, is of dainty white mull with a lace flounced skirt be-ribboned, and sashed with pink. Wide pink ribbon bands it under the flounces to tie in great flat, short-ended bows in front, or back. Half hidden by embroidery is the pink ribbon that belts it; wide, at one side, it dwindles to a mere thread of pink at the other. The airy, fairy spirit of the gown is intensified by the open parasol all a-jour with delicate embroidery, and floating pink ribbons.

BEAUTIFUL BLACK COSTUME

A couple of black gowns shown on a mannikin, one after the other, each without a hint of color, were yet distinctly apart. The first had its skirt trimmed to the round waist line with five inch wide, knife plaited frills of black mousseline de soie hemmed with inch wide, satin ribbon. Wide satin ribbon, twisted to pass through half circles of shining jet, belted it, tying at one side of the back with long knotted ends. The small short sleeves ended at the elbows in double plaited frills. On the corsage soft folds framed black Chantilly lace shaping deep Vs, back and front. Under the lace a chemisette of fine tucked white tulle mounted to end in a round neck, edged with the tiniest of puffings. The second black gown had its skirt flounced three times with finely wrought Chantilly lace. Under each flounce passed wide black ribbon tying in the middle of the front in a large bow with the same decorative effect as the white gown described above. The corsage was an indescribable mélange of lace and chiffon with a wonderful ribbon belt, its purpose diverted by motifs of faint colored embroidery, and shirrings of black tulle. With their airy plaited frills and lace transparencies, these black gowns had an extraordinary chic! Imagine a large hat veiled with black Chantilly topping one of these gowns.

THE SPRING WARDROBE

It was at Drecolls these things were shown me, with many other beautiful and original creations. Among them I admired a stunning long cloak of dull yellow cloth — the new shade, like liquid gravel. Very full at the hem, over the shoulders it fitted closely, falling in odd, but exceedingly graceful folds on the sides. A paler shade of this color I saw there, also, in silk voile charmingly trimmed with black embroidered tulle. A short, belted, round-skirted tunic was widely hemmed with it, and there were clever touches of black satin in the belt, and on the corsage. So strongly original are these gowns it is quite impossible to describe in detail their charm. On a gown of pale, dull blue voile, black mousseline de soie, that formed the belt, was treated exactly like ribbon. The transparent effect was adorable! At the back it turned over an inch showing a velvet facing, then slanted to the edge, at the side seam.

Belts round at the back, dip a little in front; others are pointed, and all, of whatever shape, are made elaborate with a lace motif, a bit of embroidery, a fold of silk, or velvet. For the most part the necks are collarless and sleeves are of elbow length. The collarless neck has been quickly adopted, and, gradually, the round is cut deeper and deeper till one looks on in amaze at so much uncovered throat in the day time. Quantities of fagotting, and other open, hand stitches are used in joining ribbon to lace, and flounces to the skirt, as well as the seams in bodice and sleeves.

EMBROIDERED GLOVES AND NEW STOCKINGS

Fascinating new gloves are delicately embroidered on the back, after the fashion of the picturesque years of the last fifties. Other gloves show a heavy stitching in black, white, and a happy mixture of both, that achieves a less striking effect, and there are lace wristed gloves in pale shades of color. All are of varying lengths, accommodating themselves to different sleeves. While there is a promise that short sleeves will prevail during the coming season, many well gowned women prefer always the tight, mitten lace sleeve. New silk stockings run the gamut of the shades shown in the materials for gowns; it is ordained that stockings must match the gown, even if the shoes do not.

EFFECTIVE BUTTON TRIMMINGS

Both Redfern and Paquin make a pretty, decorative use of small, flat, over-lapping buttons on tailored costumes. Fresh and youthful is a tailored costume of lettuce green cachemire with rows of such buttons, in tarnished gold, trimming sleeves and revers. The cuffs turn widely up above the elbows, and are quite covered with a fine, black, silk-covered cord set close together in straight rows; sharply pointed revers are trimmed to match. The short coat has odd little basques, and is belted with black patent leather buckled with gold.

SKIRTS AND BELTS

Skirts of silk tailored costumes have a graceful and altogether pleasant fulness at the hem achieved by tucked, or shirred flounces. In cloth costumes the skirt hangs extremely scant in appearance, but only in appearance; in movement unexpected fulness discloses itself in inward turning plaits. At Bechoff-Davids I saw skirts of tailored costumes closed in the back by buttons set at least twelve inches down the back; and there were blouse bodices frankly closed in the back by pretty ball buttons. What a relief from the fear of a gaping supposedly "blind" back closing! At this house I saw charming, half long coats belted across the back; the belt re-appearing coquettishly in front fastened under a stunning buckle. Leather belts are beautified by pipings and folds of silk like the gown or trimming. Worn with a coat of blue cloth topping a flounced skirt of blue and white foulard silk, the belt of black patent leather was piped with the foulard, and striped with two tiny folds of it, the harness buckle was covered with silk.

SMART BLUE AND WHITE FOULARD

The seated figure of one of the sketches wears a gown of blue and white striped, foulard silk. Its plaited flounces, each one headed by a wide silk sash, is a mode from the fifties, now quite accepted. The Mandarin cut of the sleeves, in one with the shoulders, disposes prettily of the stripes of the corsage.

How youthful are the dainty frills of white point d'esprit at neck and sleeves! Held by a bow of black satin ribbon they shape into a graceful jabot; and there are silk covered buttons, holding fast loops of bias silk, set on the sleeves and on the front of the corsage, that add to the simple decorative scheme. After the fashion of the season the narrowly folded belt of black satin ribbon is broken by buttons and loops that simulate a buckle.

DEFT ARRANGEMENT OF STRIPES

The standing figure of this group wears one of the most original and prettiest gowns of the season. Of black and white mousseline de soie, striped inch wide, the two flounces that compose the skirt are plaited with the white stripe uppermost—a solid mass of white. Plaited in the same manner the corsage meets it, adding its soft whiteness at the waist line. The joining is covered by a narrow black belt, and a band of black satin finishes the top of the corsage, above a tiny frill of white mousseline de soie that extends from the white plaited yoke. On the short sleeves the plaits are reversed to leave black on top. A cluster of pink silk roses strung on narrow black satin ribbon hang from one side of the bust. Banding the skirt, covered by the edge of the upper flounce, a wide black ribbon sash ties at the back in a large flat bow. The edges of the two plaited flounces are hemmed, inch wide, with one thickness of black mousseline de soie. It shades the white stripe in the subtle, elusive fashion of the moment—a touch of cleverness that seems wholly of the twentieth century. The dark head of this pretty gambler, who staked recklessly that day,—in the good cause—sank deep into the crown of her perfectly enormous hat of fine black crin. Black satin ribbon trimmed it, with masses of pink roses spraying tiny pink buds and pale green leaves high in the air. Fresh from a round of the great *couturières* I easily recognized the touch of the genius who presided over the composition of the last two gowns described. Readily, I divined Drecoll's name on their inside belts.

MADAME F.

Left: A simple little tailor-made of serge with a straight, narrow skirt. Right: One of the pretty tunic models in which two materials are successfully combined

THE NEW FRENCH COLORS

THEY are things of wonderful beauty, the new shades adopted by Paris fashion authorities. Among the composite shades (colors, which are composed by two, oft-times three different shades most cleverly blended) a soft, gray-blue, enjoys great favor. It is called *Pole Nord*, as a tribute to the still interesting discussion. It numbers six exceedingly handsome tones in its gamut—the lightest closely verging on hydrangea blue, the middle ones about the color of aquamarines, and the darkest brilliant and rich, like highly tempered steel.

Another novelty of note, a pronounced shade, having an enormous vogue is termed "*Toison d' or*", and gives the exact shade of the perfect antique gold, of "Golden Fleece". There are six tones in all, of which the lightest is clear and translucent, like honey, while the next two are more on the topaz order, and the darkest show pronounced tinges of bronze. Soft brownish and pinkish gray and taupe tones are exceedingly well liked and strongly featured in the new spring models. The newest in these is *Douvres* (Dover), and indicates a typically English shade—neutral and subdued, and splendid for blending with other more pronounced colors. The darkest tones are a cross between mole color (taupe) and gun metal, very sombre and strikingly effective; the next shades are more on the order of London Smoke and Thames gray, and the two lightest are the most delicate and vapory imaginable—a soft pearl gray with exquisite roseate reflexes.

Acanthe is the new name for a strikingly handsome green, comprising three lovely tones: one, a clear, very slightly yellowish pistachio tone, the other about the color of the lily of the valley's foliage, and the third, dark, very rich and not unlike the coloring of spinach.

Six infinitely charming tones on the rose order are embraced under the name of "*lutin*"—goblin pink. It is hard to tell which of the six is the handsomest, all being so lovely, but probably the deeper ones will have the greater following. They are blended from raspberry, strawberry and *vieux* rose, and they suggest pale or deep, soft grays as proper accompaniment. The lighter shades bear close resemblance to the color of clover blossoms, light rhododendrons and La France roses, and are exquisite, but somewhat perishable.

A deep blue is one of the features of the season. It is called *Corneille*, and its three tones are like the blue tone in flag bunting, sapphire and marine, but have a faint whitish gleam on the surface, that gives them distinction. All the violet, mallow and lilac tones are excellent, but the ones most strongly affected have their brilliancy modified by soft, grayish undertones, which produces an effect of highest refinement.

The new shade "*parfum*" consists of six tones, one softer and more delicate than the other, and all distinguished by that ashen tinge just mentioned, especially the three darkest, which look exactly like withered violet petals. The lighter shades fade into a delicate lavender and a very pale bluish mauve, resembling the tone of the Riviera violet.

A soft, clear shade of brownish pink, composed by terra cotta, *bois* rose and dull catawba bears the name of "*papillotte*", and promises to become one of the leading colors as the season progresses. As the name implies, it is a so-called "candy" shade, very translucent and effective, though a trifle hard, in the lighter tones, and in the darker ones,

distinguished by great depth and softness. The deepest shade is almost the color of milk chocolate, with just a *"soupçon"* of pink in the cast.

Extremely handsome is a novelty in greens termed *citronelle* because it bears close resemblance to the color of the dried and candied citron peel. But only the darker tones comply with the original, partly brownish, partly bronze-like translucent shade of green; the lighter ones are the so-called "golden" greens affected by Titian, Veronese, Bordone, and other famous Italian artists.

Just the opposite of this color is *aveline*, the latest in browns. The lightest tone is a blend between apricot and toast—a light, very soft golden brown, then follows a deeper one, the exact color of the shell of the filbert (*aveline*), and the darkest is a coffee brown, pure and simple, with a faint, whitish gleam on the surface to give it character.

In marked contrast with the pale, dull bluish and grayish mauve and violet shades new this season is *"Althaea"*, the latest novelty in amethyst tones. Its lighter shades may be likened to the color of half-brown lilac blossoms, showing a very pronounced undertone of pink. The deeper tones indicate plum and mulberry respectively, and are at their best when shown in fine plumage, or in supple velvet or satin textures; they are not youthful shades, but wherever employed, they suggest refinement and richness, and they blend particularly well with soft silver grays and black.

Of course, one of the new shades had to be called after the man of the hour, the famous aviator, and the pride of the French nation, *Bleriot*. This color is an opaque leaden or rather ashen gray, very metallic, but refined in tone, and splendid for blending with other less neutral colors.

"Neptune" green (not to be confounded with Neptune blue, a favorite color of two seasons ago), is one of the most attractive, and certainly one of the softest of the many new shades inaugurated this season. Of the six tones shown in it, the lightest two are very clear and foamy, with a delightful silvery tinge in the cast (about the color of seafoam); next follow two tones which may best be likened to almond, reseda or willow, and the two darkest verge close on sage green.

Self trimmings are much used and add nothing to the cost of the gown. Scallops ornamented with buttons are effective on this pretty silk frock

Gown of allover lace and chiffon, with a belt and border of crêpe meteore. The skirt is a double one which opens at the front revealing a flounce of plaited Valenciennes. Parasol of black chiffon. Slippers of white suede worn with black silk hose

The eton jacket with Directoire revers is on the horizon of the spring modes

THE TUNIC IS A FAVORITE MODEL FOR EVENING WEAR

GOWN OF PALE BLUE CHIFFON OVER PALE ROSE-COLORED SATIN. THE TUNIC AND BERTHA EFFECT IS CUT IN ONE PIECE AND IS MADE OF ALL-OVER POINT D'ALENCON LACE. AROUND THE WAIST IS A TWISTED GIRDLE OF ROSE-COLORED SILK. THE HAIR IS BOUND WITH A SHAPED BIT OF ERMINE STUDDED ON THE EDGES WITH PEARLS.

The original feature in this very handsome evening toilette is the festooning of the tunic

The straight lines of this superbly embroidered house gown are meant to conceal an overplump figure

This intricately swathed figure shows Lady Duff-Gordon's rendering of a peacock costume

A HIGH PRIESTESS OF CLOTHES

Costumes She Has Evolved—An Impression of Her Achievements and Her Combinations of Color—Her Invasion of New York and Her Methods of Attracting Patrons

AN invasion of the avenues of trade by a woman of the aristocracy in England can only be explained by a superabundant artistic taste requiring scope, or the pressing need of money—perhaps both. Formerly when duchesses and other titled women had become impecunious they substituted paste for their diamonds; but nowadays they keep their tiaras and go into mantua-making or millinery. It is not necessary, however, to question the motives that actuated Lady Duff-Gordon into entering into competition with the London modistes under the slender disguise of the name "Lucile"—a name that conjures up all of the old sentimental associations with Owen Meredith's well-beloved heroine—it is sufficient to know that she has "arrived"; and that, too, in no vague, remote sense, but in a distinctly literal way—with many trunks—for she has set up her trade Lares and Penates in New York and invited the smart set to inspect what she has brought. On Murray Hill she dwells and evolves the picturesque effects which, she declares to a confiding public, besiege her artist soul with such persistency that she can only find vent for her creative passion in making beautiful clothes. One thing, at least, she has accomplished: she has provided New York with a new fad, and that is something; even though her gowns, artistically, may fall below the standard of the domestic product.

Like all true artists, she cannot be hampered by the detail of cost in devising her dream gowns. She says:

"When I start out to evolve a gown, I do not consider what it will cost. The money question I set aside, and work as if it were to be done without price. . . . When I begin a creation, I study the subject first, and then I have to seek the proper materials and colors, and I do not care where I find them, so long as I suit my ends. For instance, I get wonderful things in upholsterers' shops among the materials for covering furniture, and exquisite striking effects in odd laces in curtain stuffs."

Lady Duff-Gordon's claim to be "the greatest living creator of fashions" may be allowed to pass unchallenged, as an evidence of international courtesy. We have heard, in a dim way, from time to time, of those weird creations with the poetic names —"The Birth of the Opal," "The Sunburst," "Love," "Hate," "Jealousy," "The Dawn," and others equally as romantic which she has originated and exhibited in rose-wreathed salons by lovely living models, upon whom rose-petals have dropped from the ceiling as they sauntered to and fro; while the concealed music from lutes—or was it merely the prosaic piano?—breathed forth tender melodies.

"If a woman is alluring, nothing else matters," says this self-appointed high-priestess at the shrine of clothes, and so she proceeds to make her plain patrons alluring, and the already alluring ones still more alluring.

She claims, among other things, that the prevailing fashion for veiling various materials originated with her—taken from her occult readings, whereby she learned of the seven mystic veils said to cover the soul and worn by Salome in her dance. The transparent wraps and coats are also her lovely idea, she avers. The rage for gold in trimming is hers, too, we are informed. All of the chiffon and ribbon flowers are her invention, she insists; so, too, is the fad of placing flesh-colored chiffon linings beneath folds of gauze. Decorated leather belts, and the frilled lingerie collars, turned away from the throat, she holds as hers; and finally, the chiffon skirt with the very deep satin facing. In fact, according to her statement, we are really very deeply indebted to Lady Duff-Gordon for many novelties which have become household words in picturesque America. Above all else, her mission, she declares, is to make women beautiful. As she does not look at anything less than three-figure orders, it cannot be said to cost a mere song to be beautiful at Lady Duff-Gordon's hands.

Of the three examples of her creations, for stout and thin, displayed on this page, the costume at the left is composed of a robe of dead-white satin charmeuse that is caught up in festoons to display a

(*Continued on page* 80)

The old-time, serviceable surah in striped effect is used for this simple little black and white toilet

Shirring is extensively used on the newest models, and it is one of the prettiest of the self trimmings

A pretty flower-trimmed model that might be worn with the little tub frock on the opposite page

WHAT SHE WEARS

NEW fashions follow in such rapid development at this season of the year, and the adaptation of foreign ideas is now so rapidly assimilated that spring might well be designated the season of surprises. Oftentimes a model or suggestion that is put forth tentatively is taken up with enthusiasm and becomes an established style at once, while others for which great success had been predicted remain unaccepted. Apropos, there is a quaint little one-piece model of a gown which was first seen in Paris about six weeks ago, and which, to every one's surprise, has been greatly admired over here, and will be widely copied. I saw it done in French gray and burnt orange changeable voile de soie, over a burnt orange messaline foundation, with a knee-depth, close-fitting straight-around empiècement of plain gray charmeuse, overlapping the shirred fullness of the voile. This fullness started under the square yoke of charmeuse, was caught down with corded shirrings at the rather high belt line, and fell again in soft lines to meet the deep facing at the knee. Folds of the charmeuse, running down to long peplum points under the arms to touch the skirt empiècement, were separated by a row of buttons. The sleeves were in elbow length, and a plissé of lace-edged net lay around the collarless neck. This creation caught feminine favor at once because of its several novel features, especially that deep straight facing which marked the very narrow skirt, and the clever way in which the veiling was introduced.

SURAH SILK GOWN

The revival of surah is one of the season's surprises, and this assurance will be received with satisfaction, no doubt, by those who remember its excellent qualities. A prophecy of the manner in which this pretty twilled silk will be fashioned into utility gowns was an afternoon costume worn by a matron who is just out of mourning. The black ground, was marked by fine white stripes about three-fourths of an inch apart. The blouse waist was drawn down with only sufficient fullness to make it droop slightly at the belt; the skirt also being attached to the same sham belt, to achieve the one-piece effect. The drop skirt had been made very close-fitting, and the over-drapery attached to it had been cut circular, so that its lower gathered edge was very full, and the upper part fitted around the hips with habit smoothness. Below the puffy fullness of this drooping portion, was set a straight band about ten inches in depth, with the stripes running horizontally, as was also the case in the sleeves, which were in elbow length. The puffiness around the knee and the rigid plainness below, around the foot, were the distinctly new features that gave the costume its undeniable chic. The round flat collar, the girdle, and the finish to the sleeves were all of black peau de soie, and had a double piping of mauve with silver showing beyond that made a remarkably good effect. At the neck in the front was a V-shaped empiècement of white piqué, across which were lacings of silk cord that passed through eyelets in the opposite ends of the collar, these cords being finished with tassels. The same ornamentation was featured on the outside of the sleeves, the tassels making a dangling detail that was pretty and fascinating.

ALL BLACK HATS

Worn with this practical little gown for informal visiting or the afternoon drive was a large all-black hat of Neapolitan braid, that had a deep facing of black satin forming the outer border of an almost imperceptible shirring of black malines. This shirring detracted nothing from the transparency of the brim, but merely added a touch of elegance to the millinery finish. A high upstanding trimming of malines was set on the crown toward the back, filling in the entire space to the brim at the rear, a swirl of malines sweeping around the crown to relieve the bareness of the front view. Sometimes the entire crown of these all-black, malines-trimmed hats will be completely hidden by the soft up-standing trimming, giving an appearance of breadth to the head that is smartly desirable; and not infrequently, where a touch of color is preferred, a single tea-rose, a bunch of mauve rhododendrons, a gardenia surrounded by violets, or a mat of pink "seven-sister" roses will be set in a sharp indentation on the brim, over the face.

SELVAGES PLAY A PART IN DECORATION

The selvage—that despised portion of a fabric, usually sacrificed ruthlessly to the exigencies of the modiste's scissors—has assumed an importance this season, through the manufacturer's art, which makes it clamor for attention as a trimming detail. Some of the delicate transparent marquisettes that become such exquisite tunics for veiling the obvious glare of satiny surfaces, have thickly woven edges, not less than an inch wide, and resembling a ribbon, below the garlanded roses that form the decorative border; and in some instances, this selvage is given a moiré finish. This is not done without design, for the question of hemming those diaphanous fabrics is a matter of moment, because every thread and turn-over shows through on the other side; so that it is really necessary for the edges of these wide veiling materials to have a self-finish, just as lace has, in order to avoid hems or raveling edges. Not infrequently, the tunic is so arranged for the chic afternoon gowns that women wear to bridge parties and luncheons, that the drapery turns back on itself, and in such an instance, a hem would be out of the question. A good exemplification of this, was a superb reception toilette of crêpe météore in a combination of old-gold with dull blue that was worn recently by a much-fêted Englishwoman. The selvage of the drapery started at the waist-line on the left side, fell thence low in diagonal effect until it touched the hem of the skirt on the right, where it was lightly held. It then turned sharply on itself and was draped up over the back until it reached the point where it had started; simple in execution, with the deep selvage edge very much in evidence throughout. Again in the waist drapery to this costume, and in one of the multitudinous sleeves of net, the metal-run lace, and self-colored chiffon with Persian design, was the selvage thrown into prominence. The dull blue was shown merely as a veiled color adjunct.

But it is not only in the dainty gauzes, marquisettes, chiffons and voiles de soie that one finds this new decorative selvage, but in wool materials as well. In prunellas, Bedford cords, Henriettas and the smooth-faced basket weaves of close texture, one may discover a selvage border in contrasting colors—possibly black-and-white on blue—and there can be no doubt about its fitness to the current styles. When made into the semi-tailored gowns for which those fabrics are especially adapted, the result is most satisfactory. One example that I saw, had a plaited skirt, weighted at the foot, a fish-wife drapery that was turned up with a smart decorative effect to show the selvage—the colors being shell-pink combined with wistaria—and this same decoration appearing again on the bretelle drapery.

PRETTY TULLE FROCK

One sees quantities of eyelet embroidery of the very open-work variety known as Madeira, used on the washable frocks, and especially those where the embroidery is done in a color. The fashion of banding the skirts below the knee obtains development in these tub dresses very prettily by the aid of vertical tuckings. In lawns, organdies, zephyrettes, and all the range of the thinner washable materials, this fashion finds excellent scope, and those who are looking about for a mode for making the summer dresses that may be easily laundered, could not choose a more favorable style than the little model in white-and-blue that is shown in one of the sketches. The material was soft batiste, guiltless of dressing, and had the appearance of ivory new

ALIENT FEATURES OF THE NEWEST COSTUMES—STRAIGHT BANDINGS FOR THE SKIRTS BELOW THE KNEE—THE SCARF TUNIC—IMPORTANCE OF THE SELVAGE

carved—a fresh creaminess that has the merit of being especially becoming. The dress was in the one-piece effect, the waist and skirt being joined at the belt by a girdle of eyelet embroidery in cadet blue, and corresponding to the wider bandings that appeared elsewhere. One of these wider bandings went straight around the bust and another around the skirt below the knee. Below this skirt-band, the fullness confined by the inch-wide tucks flared open around the foot. The material underneath the embroidery banding was cut away in every instance, contributing much to the openness of the effect. For a woman inclined to stoutness, the long straight lines of this skirt would be admirable. The waist had the same tuckings as the skirt, but bloused slightly over the embroidery belt; and the sleeve which was trimmed with a band of embroidery near the shoulder and another as the elbow finish, was an extension of the waist, the shoulder-line seam not being visible. The square neck was bordered with an inch-wide band of the same embroidery.

HAT TO ACCOMPANY TUB FROCKS

Developed in soft wool in a pin-check design, with Persian banding or coarse Russian or guipure lace, in lieu of the embroidery, this same model would serve admirably. As the style is rather severe, it is essentially a model for a young woman, but it loses something of this severity when combined with the right type of a hat. One that was selected to accompany the blue-and-white tub frock was turned up sharply in front, and drooped close to the hair in the rear. A soft arrangement of cadet-blue velvet surrounded the crown and lay flat on the brim at the back, being caught at intervals with faded roses in lavender, green and dull pink, and also an intermingling of small fruits. The upturned portion was faced with plissé lace set on flatly, the outer edge being faced with a bias band of the velvet, about an inch in width.

SPRING EVENING WRAPS

When the time arrives for furs to be discarded, the problem of evening wraps becomes intrusive, and all sorts of weird and transparent garments are now visible at the smart openings, but one doesn't see them much worn yet. Of course the thin long ones of marquisette, voile de soie, chiffon or lace that envelope the figure (what an exquisite one of white chiffon-cloth appliqué with black Spanish lace was shown to me yesterday!) must be reserved for a warmer climate than this, but there is an infinite variety of things being prepared for the Post-Easter season which are not only utilitarian, as to warmth, but smart to a superlative degree. Take the one shown in the illustration, it is of black satin with the Directoire revers—a loose half-length coat—what could be easier to slip into, or prove more comfortable for demi-season wearing? The revers are the principal feature of the front, and extend in a long shawl-like sweep from the side of the collar opening, down to the foot of the coat, where a single large black passementerie button has been given a detaining place. These revers are covered with gold applique lace and embroidery on a white foundation, the narrow outstanding cuffs being made to correspond. The little coat is a semi-fitting garment, very smart in cut, the long sleeves being cut in one with the shoulders. The lining is of gold-colored satin; a band of gold braid replaces a collar at the back of the neck, and a piping of black is added as the bottom finish to the coat. Black chiffon over a chiffon that has Persian figures on a burnt orange ground makes a charming decorative effect for the revers and trimmings of these graceful long wraps which promise to enjoy much vogue among women who choose odd and unusual things that are not merely decorative.

PRINCESSE POLONAISE

In considering the newest features of the season's styles, one must not overlook the arrival of the princesse polonaise. This long, undraped garment is open in front, and cut away to reveal the petticoat. An effective example, observed at a reception in Washington, was worn by the wife of a diplomat, recently arrived, and was made of black chiffon-cloth embroidered in an all-over design of field flowers—poppies and corn-flowers and wheat—done in shades of dull turquoise, with a ladder effect in gold color that came up over the shoulders from the back and down the front, over which the flowers sprawled in a picturesque confusion that was not unsymmetrical. The back of this transparent over-garment was as long as the black satin train of the princess slip underneath, and opened in a curve at the front to reveal the satin petticoat. All of the edges of the polonaise were finished in large scallops in three shades of the embroidery blue, these scallops also extending up around the neck. The elbow sleeves were a part of the shoulder; or, if joined separately they were so completely hidden by the luxurious embroidery that the effect was simulated. Absolutely plain, save for this gorgeous embroidery, the ensemble was one of great charm and dignity. She wore an immense black Chantilly hat that was absolutely without trimming, save for the three stiff stalks of yellow gladioli which were laid diagonally across the crown and brim at the front, standing up very high.

THE SITUATION SUMMARIZED

A swift survey of the present fashion situation might be summarized tersely as follows: Veil everything that it is possible to veil—hats or gowns—but permit discreet glimpses of the under material to show. For this purpose, exploit changeable chiffons, voiles de soie, chiffon-cloths, marquisettes—bordered and plain—and all varieties of net and lace, particularly black Chantilly, and white d'Alencon, Marquisette and wide Valenciennes. Obliterate the sleeve line at the shoulder—no matter how you do it, just obliterate it. Wear the round, collarless neck, if nature permits you to display your throat, long compressed in boned abominations; otherwise, spare your friends. Use the cock's-comb red sparingly, but use it while the fad lasts. Do not halt at royal blue or emerald green—both are good. Combine them together with judicious trimmings and veilings of black, if your modiste can think of no better way. Do not forget that écru over watermelon pink is a good veiling combination. Charmeuse and Baroness pongee are first choice for dressy little tailor-mades that will prove admirable Casino costumes later, and rough homespun is a rage for the morning trotteurs. Tunics—rather close-fitting about the knees—are a *sine qua non* for the well-dressed woman just now. If dumpy, however, she must wear them in long lines, and not even glance at the half-length double skirt. Hats were never so large, except those which were never so small. Parasols must not be selected to match the gown, but rather some specific note of color in the trimming—perhaps the veiled guimpe, or a patch in the ceinture, or merely the flowers in the hat. Without offending good taste, a touch of purple—a mere suspicion—is much in evidence.

WRAPS OF THE EARLY NINETEENTH CENTURY

I have seen some very quaint 1830 wraps shirred into cords with a ruffle around the bottom that gave a weird and balloon-like aspect to the wearer. Others again have solid embroidery in gold all up the back, over the shoulders and down the front. There is no abatement in the craze for these metal effects and the way in which they are introduced into laces and embroideries, shows that this is the day for over-elaboration. The evening wrap affords the best possible opportunity for their display—consequently they run riot on them. Such wraps de luxe seem almost too elegant for anything but trousseaux and for dames of high degree, but they are here, and they are subtle temptations. There is nothing commonplace in the up-to-date evening wrap, as it is frequently far more beautiful than the toilette which it envelopes and is meant to protect.

This model shows an effective use of Madeira embroidery combined with batiste

For spring evenings this style of cloak developed in black satin is very smart

A lovely hat of black straw piled high with airy masses of tulle and ornamented on the brim with a bit of gold embroidery

SOCIETY IN PEASANT GARB—PANTOMIMES FOR THE BENEFIT OF THE MUSIC SCHOOL SETTLEMENT

Miss Phyllis de Kay, Miss Katherine de Kay, Miss Gladys Roosevelt, Miss Lorraine Roosevelt, Mrs. Arthur Blagden, Miss Nathalie Howland, Miss Helen Morgan, Miss Edith Morgan, Miss Olga Wiborg, Miss Katherine Atterbury, Miss Mildred Townsend, Miss Grace Sedgwick, Miss Beatrice Buel, Mrs. Albert J. Atkin—Charles S. Butler, (with Turban.)

SOCIETY—MUSIC—AND THE POOR

WHAT THE MUSIC SCHOOL SETTLEMENT HAS ACCOMPLISHED UNDER THE DIRECTION OF ITS FASHIONABLE FOUNDERS—SOCIALLY PROMINENT WOMEN POSE FOR ITS BENEFIT

TO OBTAIN at first hand an illustration of the usefulness of music as a factor in the betterment of the poor, it is only necessary to turn one's footsteps some Sunday morning in the direction of the home of the Music School Settlement at 51 East Third Street, New York. There, between the hours of ten-thirty and twelve o'clock, the senior orchestra is busy with its weekly rehearsal under the direction of David Mannes, and there, too, are scores of little folk who would be roaming the streets were it not for the Settlement's influence in providing a more interesting form of entertainment.

Thousands of New Yorkers are not aware of the work this institution is doing under the guidance of a number of the city's representative women. Indeed hundreds of those present at the benefit performance given at the New Theatre about the middle of February knew of the Music School Settlement only through hearsay. But those who took part in the two musical pantomimes—including Mrs. A. S. Alexander, as *Elektra;* Miss Margaret Thomas as *Klytemnestra;* Miss Dorothy Jordan, of Boston, as *Anitra;* Mrs. Payne Whitney as the *Fortune Teller,* and a host of feminine society people—well understood the importance of the cause for which they were laboring and the good that would result from the several additional thousands of dollars to be added to those already in the Settlement's treasury.

"To keep the children off the streets" may not be the literal motto of this organization, of which Mrs. Howard Mansfield is president, but it is the substance of its aim. Nearly ten years ago the idea was first evolved that if the interest of the small boy and girl could be secured, and sustained, in something having a sound moral value a great good might be accomplished, and so the Settlement was started. It began in a small way but upon a firm foundation, and the assistance it has received has enabled it to grow year after year until the annual report of 1908-9 showed that 507 pupils had taken courses in piano, violin, voice and 'cello, and that it had been necessary, through lack of accommodation, to reject 255 who wanted to become pianists, and 95 who fostered the ambition to tuck violins under their small chins.

Those who may be surprised that the desire to acquire musical proficiency should prove a stronger attraction for the little East-Siders than base-ball, marbles and other games of the streets will be convinced that such is the case by a visit to the place where this work is being done; and two of the best features of the instruction are its freedom from any effort to develop professional musicians and the requirement of a small lesson fee. The latter plan holds the attention of the pupil, because with even so small a sum as twenty-five cents invested, the desire is created to put in additional quarters until the first "piece" is learned, and now that the preparatory steps of the undertaking have been taken, it is not so much a matter of keeping pupils as of making room for those who want to study.

From morning until night a fairly steady stream of small humanity pours along East Third street to the Music School Settlement's doors, where for little more than love, instructors teach the essentials for which they charge their up-town pupils from three to five dollars. The regular faculty numbers thirty-two teachers of voice, piano, 'cello, violin, ensemble, theory and choral singing, but there are fifteen volunteer instructors (of whom two are members of the faculty proper) and twenty-two student teachers who help in the process of starting eager-faced children along the path of music. In addition a musical library is provided, and lectures and recitals by musicians of recognized standing in the music world from time to time visit the school. And this is not all. There are other objects, beside the mere teaching of music, for it must be remembered that the chief purpose of the Settlement is the welfare of every small pupil. To this end last summer 118 boys and girls were sent to the country for outings of from one to two weeks' duration.

Mrs. Sydney Breese as a Libation Bearer

"We are fast realizing," said Mrs. Mansfield in her last annual report, "that it is lack of opportunity that breeds the dangerous kind of discontent, and that the newest social and political economy is saying that to establish right and satisfactory relations between men the supply of opportunity must equal the demand. Now, the Music School supplies an opportunity hitherto withheld in this city from wage earners and their children. * * * * Under this roof at least twenty nationalities work and play, not always in perfect harmony, but with a growing understanding and a mutual respect, which certainly contributes to the peace of nations. * * * * We have opened one door after another to these opportunities, never forgetting for a moment that the making of a living should go hand in hand with the making of a life".

There is an abundance of executive talent among the officers, board of managers and advisory board of the Music School Settlement which indicates that the goal of ambition is quite likely to be reached. Mrs. Frederick Trevor Hill, Mrs. A. A. Anderson, Henry P. Davison (one of Mr. J. Pierpont Morgan's partners), Miss Laura J. Post, Miss Dorothy Whitney and Otto H. Kahn (chairman of the executive committee of the Metropolitan Opera Company) are the vice-presidents, and Mrs. George L. Nichols is the treasurer and Mrs. Frances Seaver the secretary. In the managerial and advisory board groups are Jacob Schiff, Robert J. Collier, George F. Baker, jr., George F. Dominick, jr., Harry Harkness Flagler, George Foster Peabody, Ellwood Hendrick, Lawrence F. Abbott, A. Chester Beatty, Rudolph E. Schirmer and nearly a score of progressive women—all of them keenly interested in a cause which deserves every support because of the sterling benefits it affords.

Popularly credited with leading more or less frivolous lives, let us touch briefly on a few of the many other ways in which the so-called society women of New York have helped in the work of charity during the past month. On the evening of Mi-Careme, under the auspices of the Ladies' Auxiliary of the Lying-In Hospital, and with a long list of distinguished patronesses, a most successful Calico Ball was given at Sherry's in aid of a fund to be used by the hospital in helping poor families and carrying relief into their homes. On February 25, at the Carnegie Lyceum, W. S. Gilbert's "The Island of Broken Hearts" was played by members of Miss Davidge's classes, including Miss Amie Myers, Miss Elisabeth Reed, Miss Sara Cheesman, Miss Angelica Brown, Miss Eleanor Townsend, Miss Theresa Ingersoll, Miss Dorothy Bull, Miss Julia Robbins and Mrs. Joseph Davis, for the benefit of the Manhattan Trade School. On March 1, under the direction of Mrs. James Speyer, an entertainment for the benefit of the Working Girls' Summer Home (an interest of the Women's Auxiliary of the University Settlement) was held, at which some choir children gave a most creditable performance of "Alias Jimmy Valentine.

SMART FASHIONS *for* LIMITED INCOMES

No. 1. Dainty little shoulder cape of black chiffon over royal blue

AT this early season winter house gowns with a smart straw hat can be made to do service for various afternoon occasions. Some little light shoulder cape added to the costume will freshen up one's appearance greatly, and there are very pretty models which are not difficult to make at home. In sketch 1, for instance, there is one on the nchu order, in two colors of chiffon, black over royal blue. The lining is plain and seamed to fit the shoulders, the top part being of the very thinnest chiffon shirred on cable cording. At the back it shapes down in a V with a cording of satin ribbon to hold it like those in front. This is not meant to come close together at the bust, but should be adjusted and pinned in place as in the picture. Any color may be used in this that suits one's gowns; gray over green is very good; black over gold color; mode over rose, and so on.

The second drawing shows a charming model which was seen in that pale neutral shade known as coachman's tan, which goes with everything. There is a skeleton foundation of satin that runs around the collar and down the back, the part over the shoulders having no lining. Silver lace veiled with old blue forms the collar, and the embroidery is the same color as the chiffon. Instead of putting much handwork into this motif, which comes again on either side at the waist line, it can be managed by getting some good simple braid or cord ornaments at the trimming counter and working them into a design with just a little embroidery. In dark blue this is pretty for a foulard or voile gown, and in rather vivid tones, such as orchard green or peacock, it is stunning for white muslin frocks.

NET SHAWL

The wrap in the third drawing shows an original use of two Egyptian scarfs, embroidered in silver on black. They are joined down the back with small silver tassels, and a black fringe finishes the bottom. There is no lining in the original, but one of chiffon may be added with good effect. The metal embroidery is so heavy that it clings closely over the figure and outlines it gracefully. White and silver or a black and gold combination is attractive in this kind of wrap. If a lining is used that lovely rich shade known as American beauty will be most effective, as will any of the many new blues or bluish greens. If black and gold is used for the top, gold chiffon is desirable for the inside. White is very effective over bright colors. These wraps are adorable for summer evening wear.

CHIFFON EVENING COATS

Certainly the world of dress has gone chiffon mad, since there is no use to which it is not put, and with the exception of tailor-mades and tub gowns, no costume is complete without draperies, sashes, overskirts and tunics of chiffon in some form. It may not be chiffon cloth proper or chiffon itself, but it is some closely allied material that gives the same effect. Fine silk voiles are much used and are very strong and durable, and the closer woven marquisettes will answer for all such purposes. Such modes as these are just the thing for limited incomes, as numbers of old things can be used if they can be partly covered up. I should advise anyone who wants to make a good appearance on as little outlay as possible to get a chiffon coat. It is really a wonderful garment in the way it will transform the old things in one's closet. No doubt you have muslin gowns that you have worn for a season or two, and which are still good in outline and fit, but which here and there are torn or rotted from laundering. If you put a chiffon coat over such a gown it will look presentable, and be prettier than ever with its lace and embroidery under the veiling. A chiffon coat also makes any kind of an old satin evening gown into an attractive tea gown. Then, too, as a separate wrap to wear to summer dances and evening entertainments it is the smartest thing possible. So it is altogether an excellent investment.

The model in the fourth drawing is in sapphire blue, that brilliant bright blue that is so much the rage. The one-sided rever is of satin, a shade or two darker with an edge left free as finish and a heavy conventional design in silk floss picked out in gold thread; a flower made of gold gauze holds it on the left. The back is straight and narrow, hanging only a little way out from the figure. The bottom of a chiffon coat must be well weighted, otherwise it will have a voluminous, bungling look, anything but graceful. The modiste has achieved great art in making thin materials hang with all the straightness and richness of fold that is usually seen only in heavy fabrics. This coat is good in any of the many shades of either blue or green, for general use. If those lovely colors known as blonde are becoming (and it is the exception when they are not) choose any one of them, and you will have something suitable for all purposes. But for our readers who are especially interested in this column black is by all means the choice that will pay the best. Color, if desired, can be put in the embroidery, and the effect will not then be sombre.

Another coat that is handsome is given in sketch 5. The model is in maize yellow with a Chinese blue collar of satin and the embroidery in gold and blue. This in black, with all black embroidery in soutache and a bright blue satin collar, is lovely.

NEW BLOUSE MODEL

In the sixth illustration is shown an importation made in two shades of blue—navy over pastel blue—the two chiffons having no other lining. The neck and cuffs are inset with fine baby Irish, which is edged with black velvet ribbon. The buttons and belt are of black velvet. Green under blue and chantecler red under brown are also pretty in this blouse. One can combine any two colors that go well with the suit. The fastening is in the front, and there are two wide plaits down the back.

No. 2. Of satin and silver lace this is a smart accessory for muslin frocks

FRENCH PEIGNOIR

Provided one has leisure to sew, it is possible to have lovely things in the way of negligees that cost but little for the materials. As the summer comes on, with leisure days, such work can be planned out and much accomplished in moments that would otherwise go to waste. The room gown in the seventh drawing is one that is not only exceptionally pretty, but it is a good model by which to make over things already in hand. A half-worn muslin, perhaps, will give enough for the flounce, and the embroidery at the shoulders, or the flounce shown in the sketch, can be made of plain material instead. The overskirt is of shell-pink thin satin with tassels of itself on either side. The foundation and lower part of the bodice will be nice in mull, which costs from 75 cents to 85 cents a yard. If there is not embroidery for the skirt, finish it around the bottom with five tucks, graduating from two and a half inches down to half an inch. With a good pattern for this it will be found easy to make. The waist is threaded in pink satin ribbon with an undersleeve of satin.

The other peignoir (No. 8) is such a good model for bits of lace and embroidery. Anything at all in the scrap bag will do for it, and it will prove charming. For this also I should use the mull just mentioned. How the gown is made depends entirely upon what laces there are at hand; one can easily leave out the embroidery at the bodice and substitute tuckings of the material. The panels in the skirt can also be omitted without taking away from the attraction of the gown.

THE HOME MILLINER

There are many hats that one can get up, given the chance to see new models and glean ideas as to combinations of color and original touches. Now that such pretty shapes are on hand at the shops all that is wanting is the right sort of trimming put on with some knack, and one has a charming hat for a few dollars. Certainly this is true of those that come under the head of the picturesque or garden hat; the town hat is harder to manage successfully, unless one have a good deal of natural gift in that direction. And as most women put what money they can spare into really good first hats for either morning or afternoon, there is not much left for hats to go with muslins and shirtwaist gowns. I have seen a lovely model for an all-round country hat. The straw is a very smooth shiny coarse weave; the shape a very large sailor with a medium high crown. The brim droops toward the edges, not in mushroom fashion, but more as if its edge lowered a little by its own weight because of the size. Around the crown there is folded a chantecler red velvet ribbon, and at the left of the front there are two enormous pompons, one black and one white, the white placed a little above the other. Surely anyone could get this hat together, and it will go with any gown. This shape is a very popular one for country wear, and it

No. 3. Egyptian scarfs embroidered in silver on black are cleverly transformed into this stunning wrap

comes in other colors. In dark pansy it is lovely, with three great pink roses and foliage at the front and two long ends of velvet ribbon to match the straw carried over the crown and out to the edge of the brim in the back. In black, with a fancy crown band and cockade of coral-pink straw, it is smart, or with pale yellow poppies on burnt yellow. Big white chip hats are good, and are usually seen with very striking contrasts in trimming. For shirtwaists and skirts such a hat is nice with bright blue velvet around the crown and long, narrow parrot tails slanting off stiffly at the back in greens and reds and purples. Vivid flowers, such as poppies, very deep roses or brilliant blue phlox, are modish on the dead-white straw. The barnyard plumage that one sees everywhere, following the influence of Chantecler in its gay red and yellows, is excellent with this kind of hat.

Leghorn hats with big, floppy brims are ideal for garden hats, and can be trimmed at no expense to speak of, if one have an old hat to work on. If the hat must be purchased, of course, it costs a good deal, but sometimes one can find very pretty fancy straws in natural color that give much the same general effect as leghorn. A charming leghorn with a very limber brim had three clusters of small pink roses fastened almost on the edge where the dents came naturally. Between the bunches of flowers ran pale blue satin ribbon, put

No. 4. Elaborate chiffon coats are quite the smartest fashion for summer evening wraps

on in irregular folds and caught down here and there. Much the same coloring is used in a hat with a low crown and a straight but wide brim. The straw is light yellow, and around the crown in a row are fastened large roses in a lovely salmon-pink shade with very little foliage. At the back there is a bow of light blue ribbon, one piece of which comes down from each side and passes under the chin.

RELIABLE LACE HOUSE

All readers of this department will be interested in hearing of an expert judge of real laces, who excels in all branches of lace work, at fair and just prices. She has entrance to all the wholesale houses and purchases laces for customers at very moderate profit to herself. All kinds of laces may be procured through her, for trimmings by the yard, all-over patterns for gowns and blouses, as well as all the qualities in use for curtains, bed spreads, lingerie pillows, table linens, etc. A specialty is made of Irish lace, and it is possible to get not only the standard patterns, but various new approved designs. Coat sets in Irish cost from $3.75 upwards. The woman at the head of the shop is a dressmaker also, and makes a specialty of doing over lace gowns. She attends to the cleaning, and if extra lace is needed in the remodeling it is supplied at wholesale prices. Work done here is satisfactory, and the charges are reasonable.

THE USEFUL MACKINTOSH

The purchase of a smartly cut, good looking mackintosh in either white or tan rubber will not be regretted. Its uses are many, and it greatly saves even a rainy-day suit to wear such a coat over it. As to appearance there is nothing more trig than a nice mackintosh for the morning walk or for shopping in the rain. In summer it can be used for an automobile or driving coat, even on good days, for the material is not the heavy old-fashioned rubber under which one stifled, but a new, light, rubberized textile that is comfortable to wear. The white coats come with collar and cuffs of black satin, and the tan can be had with cuffs either of satin or of the material. The backs are straight and full, but not loose (a very good cut), the fronts being single breasted. Wind cuffs are found in most of these garments. They cost $10 and $12.50.

Anyone of slender means who is thinking of getting a really nice lingerie gown should wait until about the middle of July, even though this may be a good deal of an inconvenience, for there are bargains to be had at the best places as soon as the hight of the selling season is over. A handsome lingerie gown is a real investment, as it will last for several seasons and outwear three that are made of ordinary materials and cheap laces. Gowns that in April and May sell at $85 and $100 are cut in half at midsummer, these being lovely hand-made and hand-embroidered things. This is, of course, true of other gowns and suits, in either woolen or linen materials, but I speak of lingerie gowns in particular, as I have always found that they were reduced in greater proportion than anything else. After all, August is the gayest month of summer, and one can arrange to wait for one's best frock.

No. 7. Fetching room gown showing an overskirt of shell pink satin, the ends of which are trimmed with tassels

LACE PARASOLS

If one is deft fingered it is a simple matter to get up a lovely parasol on an old frame, like one in brown lace that I saw at a smart shop. Never forget the possibilities of brown; it is lovely for accessories with all white, and has much distinction as the person of common or garden taste does not choose it. Take the parasol first and have it covered in a very thin brown silk or a thin crêpe de chine. Then get all-over brown lace of an effective design and cut it by a pattern in circular sections considerably fuller than the silk already on the parasol. Join these sections together, and on the edge put two ruffles of lace or brown chiffon. When this is all ready slip it on the parasol and fasten the seams to the ribs, with tackings here and there to hold it in place. A brown straw hat trimmed with a large tulle bow and one pale pink rose, and this sunshade with a white gown will be stunning.

BLOUSES,

even when worn with flat collars, are cut quite high in most cases. This is a difference from last year, when the Dutch collar brought the front of the neck down in quite a V. This season the Toby collar comes straight around and fastens close at the throat. There is a point of economy in this for limited incomes, for it makes it possible to wear either standing or low collars with any blouse. A good idea is to have one's collar and cuff sets with extra collars to match. Say that you have six sets of cuffs and low collars to go with them. If you add to this six standing collars you will be fully equipped for whichever way you wish to wear a blouse or gown.

Make your cuffs on a band at least two inches deep to go inside the dress cuff if they are to be worn with long sleeves. If for short sleeves they need only a narrow band and can be pinned on the outside. with long sleeves they do not stay neatly in place around the cuff unless they are on the wide band. Inexpensive little fancy pins can be used for fastening them in place.

LINGERIE

Made to order corset covers, either in combinations or separate, are turned out with what is really a patch under the arm where the corsets rub and wear them out. To patch a new garment is a sensible way of taking time by the forelock, since it protects from damage that is sure to come. The patch does not look the part, but is put in on the inside like a gore. It is quite neat and unnoticeable, and of course bears the brunt of all the rubbing. When it begins to wear through it is taken out and a new one put in, and the corset cover is still intact. The same idea may be well applied to other things. Silk shirtwaists, for instance, that wear out under the arms so quickly can be saved by an inside patch where the rub comes. Silk waist linings should be reinforced where there is a strain in their hooking. A good quality of percaline is the best purchase for a waist lining, as it will outwear silk many times, and it is light in weight and pleasant to the touch. One's clothes will last twice as long if these hints are put in practice.

No. 6. New French model developed in two shades of blue chiffon and Irish lace

THE LITTLE THINGS OF DRESS

THE new Byzantine watch-guards for women are fastened around the neck, hanging as low as the bust, where the watch is suspended. An example of this fashionable caprice is made of black moiré ribbon, one-half inch wide. The ribbon is embellished with jeweled clasps, here and there, one of them being used to bring it together in the back. At the point on the bust where the two ribbons meet is a round ornament composed of silver filagree, set with small diamonds—or perhaps with rhinestones, since the fancy is an ephemeral one—the other clasps corresponding in general design. Below this medallion the two ribbons run together towards the end, where a round slip hook is hung for holding a dainty little watch, or one of the fold-over, round-eyed lorgnons.

In reality, a jeweled ribbon of that kind is far more appropriate for the lorgnon than the watch, because the dangling watch is heavy, but since fashion decrees that it shall be worn *à la Byzantine*, we must accept it and say nothing. The lorgnons on long chains are distinctly passé, but in the short length they are altogether fascinating, and much more useful as well. Sometimes narrow black velvet ribbons are used instead of the moiré, studded with tiny buckles, but it is the Byzantine medallion which gives the cachet to this new fad.

Some delightfully novel and extremely smart accessories for the flat hairdressing of the present have just been brought out. These are ornamental discs, known as "barette clasps," and are sold in pairs.

No. 5. Charming evening coat in maize yellow exquisitely embroidered in gold and blue

They are intended to be worn as clasps in the Roman braids or torsades, one being placed above each ear, towards the front. They savor somewhat of barbaric fashions, but at the same time they are distinctly becoming. Some of them are as large as three inches in diameter, although others of good style are smaller. They are open in the center, and when clasped to the hair give the effect of flat rings. Made of imitation tortoise-shell, they have a bar underneath for fastening, and are studded along the inside and outside edges with pearls, rhinestones or gold ornamentation.

No. 8. Odds and ends of laces and embroidery combined with mull were used in developing this charming negligee

THE RUSSIAN EFFECT IS MOST BECOMING TO SLENDER YOUNG FIGURES

SMART MODELS FROM HOLLANDER

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

FOR SUMMER EVENINGS THE FILMY WRAPS OF CHIFFON ARE IN HIGH FAVOR

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

TWO SMART DEVELOPMENTS OF THE FASHIONABLE TUNIC

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

THREE EXAMPLES OF SMART CORSETING

FROM THERESE HYNDS

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

THE ONLY REALLY NEW LINE OF THIS SEASON IS SHOWN IN THE MODIFIED MODES OF THE EARLY VICTORIAN FASHIONS

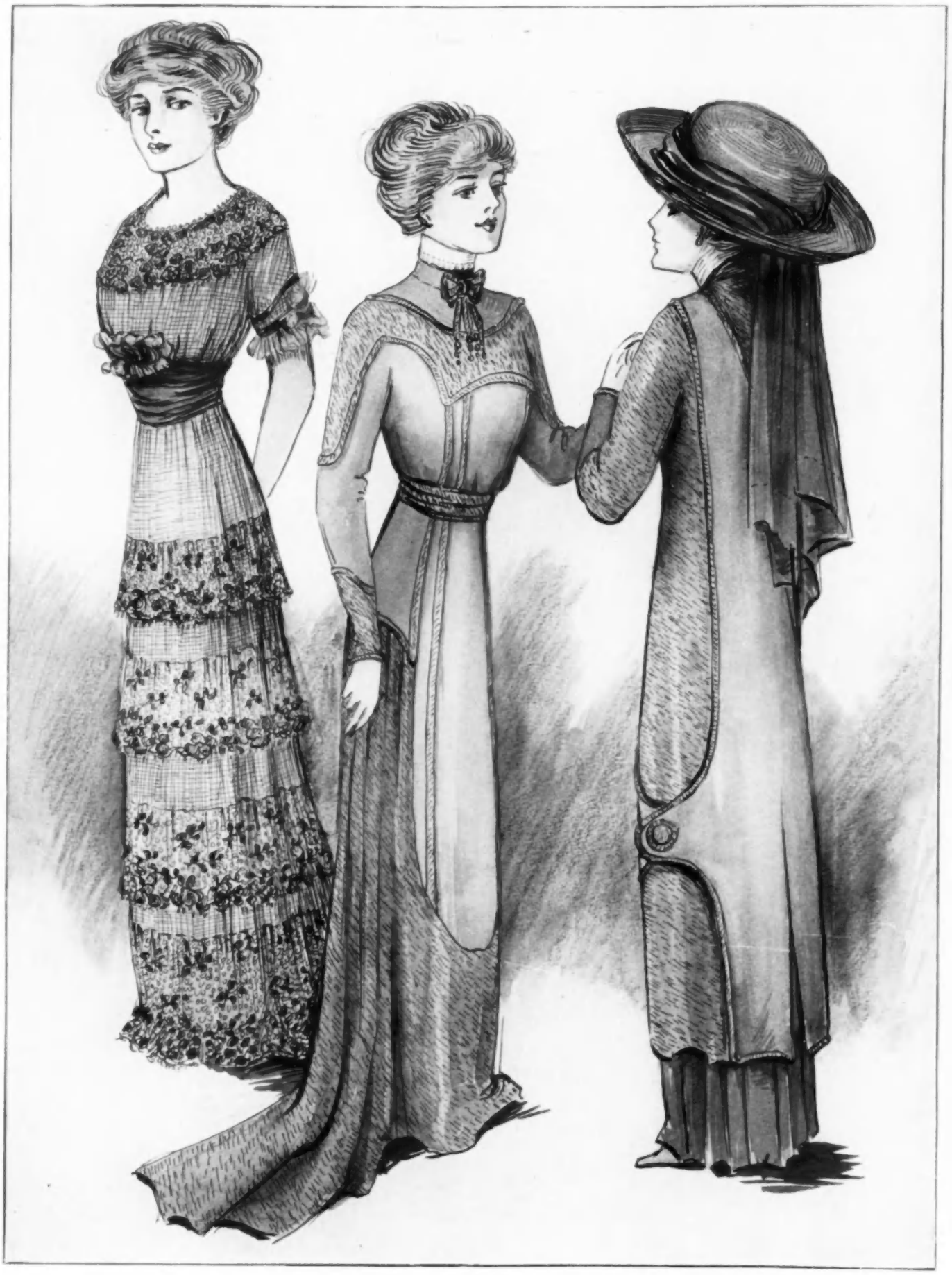
FOR "FASHION DESCRIPTIONS" SEE PAGE 86

A SIMPLE ROOM GOWN, A STUNNING TEA GOWN AND A PRETTY DRESSING JACKET

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

QUAINT LITTLE DANCING FROCK FOR A DEBUTANTE

FOR "FASHION DESCRIPTIONS" SEE PAGE 86



GOOD STYLE MOURNING AND A PRETTY DINNER GOWN FOR HALF MOURNING

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

NEW FRENCH MODELS FOR THE SUMMER BLOUSE

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

EVENING GOWNS SHOWING THE SLEEVE AND BODICE CUT IN THE ALL-IN-ONE RUSSIAN EFFECT

FROM BERTHA

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

ATTRACTIVE NEW MODELS OF BARONESS PONGEE, CREPON AND VOILE FOR THE SPRING RACES

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

DISTINGUISHED NEW MODELS DESIGNED BY PAUL POIRET

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

TAILOR MADE SUITS OF LINEN AND VOILE

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SPRING MODELS SHOW THE WAIST LINE DISTINCTLY BELTED

STREET GOWNS AND HATS FROM LOUISE

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

SEVERAL OF THIS SEASON'S EFFECTS IN FRENCH HATS

FROM SHEPPARD

FOR "FASHION DESCRIPTIONS" SEE PAGE 85

MORNING FROCKS OF BRAIDED LINEN AND A PRETTY GARDEN PARTY GOWN

FROM ALICE MAYNARD

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

HANDSOME DINNER GOWN AND SIMPLE STREET FROCKS

FROM JANE

FOR "FASHION DESCRIPTIONS" SEE PAGE 86

No. 3. Adorable breakfast cap of tucked net and Valenciennes with bow of blue ribbon

SEEN *in the* SHOPS

Smart Foulard Model—Bolero Jackets—The New Shoulder Wraps—Breakfast Caps—Lovely Textile Flowers—Smart Little Novelties

THE foulard gown shown in the first sketch is a most charming example of one of the new veiled models. The material has a dark blue ground, well covered with the white dots, and the tunic is of very fine silk voile finished with a hem and reaching to the knees. The foulard yoke of the skirt is cut bias with box plaits joined on below. At the top the tunic is arranged jumper fashion, the shoulder straps being held by small brass buttons. The neck of it is cut round to show the silk beneath, and big foulard buttons hold it up on the yoke. Irish lace is used for the collar, and there is a tie of bright green satin, the belt also being green. Elbow sleeves are seen in this gown as in the majority of new models, there being a tucked cuff of net to soften it against the arm. This gown is only one of many attractive models at a new shop where all the loveliest French ideas are exploited. Price $110.

TRAVELING WAIST

The blouse which is reproduced in the second drawing has been carefully worked out to suit the practical needs of hard travel. It is shown in black, but comes also in colored silks, either striped or plain. Its collar is easily adjusted and consists merely of a straight, plain band, exactly boned. This hooks together at the back and gives a plain surface on which to attach lingerie collars. One may have a plain cuff for turnovers or a turn-back cuff for links. The waist fastens in front, and there are small groups of perpendicular tucks through it; a plaiting of either the material or net buttons on and finishes the front prettily. Two frills for one blouse are nice, silk being used for ordinary wear. Any woman who travels much, or whose busy life makes a practical waist a necessity, will recognize the good points of this one. In black it costs $15; in colors, $12.50.

BREAKFAST CAPS

Women look very charming in these lovely bits of lace and ribbon which take the place, in a hurried morning toilet, of one's formal coiffure. The one in sketch three is very graceful, its ruffle of Valenciennes coming down low in the back and framing the face without hiding the hair around the forehead. The cap itself is of white net tucked across with a band of old blue flowered ribbon tying in a flat knotted bow in the front. In these materials its price is $8.50. This model can also be had in all black.

BOLERO CHIFFON JACKET

Tiny jacket effects are coming in again, and at the trimming counter are found lovely models in various materials. The fourth illustration gives one in pale gray chiffon cloth, with exquisite embroidery. Up the front runs a point with big orchids done in heavy padded work in silk floss; this is all picked out in steel beads, and there are long, narrow bead bugles put in in straight lines. Around the neck there are curly scrolls of floss finished by embroidered cording. What surface is left clear has zig-zags in embroidery running over it. The sleeve, like everything else in the hight of the mode, has no shoulder seam, and a point of the embroidery runs up the outside. This costs $25, and is lovely for either a chiffon or satin gown.

NEW SHOULDER WRAPS

All kinds of quaint little manteaux and capes are making their appearance, keeping pace with our return to the modes of our grandmothers. In drawings 5 and 6 are shown two of the latest arrivals, the first being an adaptation of the straight scarf, so trimmed that when it is draped over the shoulder it takes on an old-fashioned look. Its color is a lovely soft maroon shade, with matching ostrich and marabou. These are put on in three rows, the outer ones nearer together, with very fine plaitings of chiffon around the edge and across the bottom. For summer evenings this is a charming wrap. Price $35.

The cape is all in white, and shows what a craze there is for veiling one material with another. First there is white satin as foundation, then one of the dewdrop nets, a white dotted in crystal, and on top of all this there is white chiffon. At the back there is one large plait that holds the wrap in close to the waist. Over each arm there comes a point, and at the bust the cape is gathered in fichu fashion, with ends of the satin and chiffon to hang loose. White ostrich banding is the edging. It sells for $28.50.

TULLE RUCHE

The spring days bring out the always becoming neck ruche in tulle or net. Nothing so definitely announces the passing of winter as the appearance of this pretty accessory. In general outline they are the same full, round ruches seen for several seasons past, but when we come to look closer we find the model quite changed as to details. One of the ruches, I specially noticed, comes down a good deal lower on the right side than on the left, and the two ends are joined by a folded band of satin ribbon that runs slantwise from one to the other. One end has a long, loose streamer, the other a bow. Satin roses are tucked away in the tulle at the front. In either black, white or taupe this smart piece of neckwear costs $8.75.

WASH MATERIAL BLOUSE

There is no doubt that the ultra smart blouse in wash materials is made of white handkerchief linen with designs in color. The patterns vary from the plain and simple polka dot to combinations of fine lines with small squares, diamonds, open rings, six-sided figures, etc. Green, black, pink, red, navy blue, grayish blue and amethyst are the colors most frequently seen. The blouses come with flat collars and turn-back cuffs of fine white linen, hand embroidered and trimmed in lace. The sleeves are usually three-quarter length, but they may be ordered long if preferred. As the necks are finished close against the throat, a standing collar fits as well as a flat one. Down the front there are frills of the material, and large white crochet buttons to fasten. Price $25.

CHILD'S FROCK IN LINEN

There is a new plaited model in cream linen with a black belt and tie and a real Irish crochet flat collar and cuffs, that sells for $18, in a ten-year size, at a leading shop. The quality of the lace is the best, as is the belt of satin which runs in and out through the plaits.

BLACK CHIFFON COAT

An exquisite coat at $100 has kimona sleeves to the elbow and is braided in scroll design in black. The coat around the neck is flat, with this braiding for trimming, and comes up close at the back. Down the fronts at either side there are small square panels at intervals, braided in gold soutache. The rest of the coat is black, and it hangs to perfection, with heavy weights at the bottom.

SHELL PINS FOR THE HAIR

Imitation pins that look like the real come in all the fashionable shapes. Big, heavy ones with square ends in either amber or dark finish are 75 cents, and there are small loop hairpins, in dark or light, about 3 inches long, that sell for 22 cents apiece.

COTTON MARQUISETTE

is a new material for white gowns that is much liked. It has the open square mesh, and is embroidered all over in small designs, both solid and open; it is soft and drapes beautifully. Price $1.25 to $1.45 a yard, and the width is 38 inches.

French cotton crêpe is a far better purchase than the ordinary quality, as it is superior in every way, being more sheer and crisp. It ranges from 45 cents to 85 cents the yard in price, and is 27 inches wide.

Embroidered white cotton crêpes are lovely with a full assortment of all-over patterns. The width is 32 inches, and they sell for from 98 cents to $1.75 a yard.

French patterned piques in white are charming for gowns, waists or separate skirts. With checks and stripes they come at 45 cents and 55 cents. In small figures they are 65 cents, and there is a smart one with coin spots close together at 75 cents.

VEILS

in imitation laces are so perfected that they come very near to the real. A lovely one in a delicate Chantilly mesh and fine pattern is $4.50; an all-over scroll in a heavier quality, also black, is $3.85. White lace veils will be worn more than ever this summer, and these range upward in price from $2.75. Real white lace of exquisite mesh, a very fine thread with wee dots all over and narrow borders, costs from $5.50 up. All these veils are one and a half yards long, and are extremely good value.

Bridal illusion is more serviceable than tulle for folds in the necks of evening gowns, and for this use there is a quality at $1.50 a yard, two yards wide, that is splendid. It is strong and wears well.

Embroidered batistes in conventional patterns, all-over stripes, rings, dots, etc., are holding their own for lingerie gowns. They are silky and sheer and make up into lovely frocks. For them are asked anywhere from 75 cents to $1.25 in a 31-inch width. Separate blouses in these fancy batistes are fashionable.

HYGIENIC RUBBER BATH BRUSH

A rubber brush with a ridged surface that fits over the hand by an adjustable strap is one of the best in the market for producing healthful results. Used with a rotary motion it removes dead cuticle and produces improved circulation. It is adapted to both delicate and sturdy skins, and it is said, will greatly improve one's general condition. The brush is the best quality rubber, and cleanses by rinsing. Its strap alters to fit any hand. Price 50 cents.

AT THE NOTION COUNTER

Several practical novelties have appeared here, one being a skirt hanger that is just a bit of wire and a safety pin, yet it hangs the skirt in good order; in traveling it takes up so very little room that one can easily carry numbers of them. The wire forms a loop that goes over the hook, the pin that goes through the skirt band being below. The band is first folded in an S, as this holds it in natural folds, and if it is damp when hung, prevents its sagging or stretching at the hips. Price 10 cents.

Boning collars has come to be an art in itself, and there is no end to the good devices offered by which one may have a trig, neatly boned collar which is at the same time comfortable. One that is practical for ordinary materials is a tape pocket, open in the middle, with a bone that slips out

No. 5. One of the new shoulder wraps trimmed with rows of ostrich and marabou

No. 6. This quaint cape was made of satin, net and chiffon edged with ostrich banding

when the waist is washed. This is truly admirable, for the pockets take only a moment to tack in, while it is quite a job to make them of ordinary tape. This supporter comes in graded lengths from 2¾ to 4 inches. Price 9 cents for a card of four. Another removable bone comes in a woven casing, a long strip, with woven ends between each bone, twelve to the piece. The casing is cut between the bones, and the loose end turned in when it is sewn in the collar. There is a lengthwise slip through which the bone is taken out. Price 20 cents. All sizes are to be had in this, in either black or white.

For very transparent collars of net or lace there is a clever invention which consists of a slender looped wire wound with white or black silk, with a ring at top and bottom. The sizes range from two to three and a half inches, but any one supporter may be lengthened or shortened by pressing the loops nearer or stretching them out. This makes it practically elastic, and it washes well, being rustproof. Nothing lighter is to be had, and it shows less in the collar than anything else I have seen. It needs to be caught only at the ends and once on each side. Price 10 cents for a set of three.

No. 4—Beautifully embroidered bolero that can be worn with several gowns

No. 1—Blue foulard veiled with voile reveals a fascinating effect in this gown

No. 2—Simple little tucked model with plaiting of net or silk

PARISIAN NOVELTIES IN ARTIFICIAL FLOWERS

The scorn with which we were wont to look upon all imitations of real flowers is a thing of the past; for the reproductions are really wonderful, so clever that one has to examine closely to be sure that they are not real. Hand painted flowers are the latest departure in the art, and with brush and colors and fine materials to work upon it is possible to get the most delicate effects and exact shadings. There are some roses shown, in yellowish pink tones, mounted on real wooden stems, that are exquisite. The foliage is in thick, natural looking leaves. The buds cost $1.25 apiece and the roses $2.

Artificial gardenias, lovely blossoms made of textiles that come as near as can be to the real, sell for from $1.00 to $1.75, according to size; clusters of these for corsage bouquets cost $4.00. Long stemmed American Beauties for house or table decoration are $2, and single short ones for the corsage are $1.25. French women have a fad for wearing artificial flowers on all occasions, varying the kind according to the costume, and whether in the morning, afternoon or evening one rarely sees a smart Parisienne without a cluster or a single blossom pinned to her gown. This is an attractive fashion if the flowers are of good quality.

At this shop there is every variety of novelty to which artificial flowers are adapted. Special designs are made up to order for entertainments; the possibilities of these flowers for decoration being self evident. At a little hight or distance they are marvelously real, and hot rooms cannot mar them. There are electric lighted plants and flower baskets, jardinières and potted plants of all descriptions. Most practical are the medicated ferns; the real plant treated with a preservative and mounted on wire stems. In green pottery jars of all shapes these are charming and cost from $2 to $7.

There are several lovely long sprayed flowers for house decoration that are artistic in the extreme. The wild honey flower for instance has such grace and lovely coloring, soft yellow, with a little foliage. It comes in great limber sprays at $1.25 apiece. Also there is the flowering almond, deliciously spring like and refreshing in its rosy blossoms. Price $1.50. La France roses are perfect; $1.00 for the buds; $2 for the flowers.

Geraniums in clay pots are in great demand; the colors are natural and the velvet petals are an exact copy of the real. For these are asked $2.

I must go back to corsage flowers as I omitted the popular orchid which at this shop is shown in such quality that it would deceive even a florist. Three dollars is the cost of a spray of two. A bouquet of lilies of the valley with two orchids tied with mauve gauze ribbon can be had for $7.50. Prices for corsage bouquets in silver gilt are 50 cents apiece.

VASE AND HAT PIN HOLDER COMBINED

A slender vase in either nickel or brass, engraved on the outside has a perforated top piece that makes it into a holder for hat pins when not in use for flowers. Price $1.00.

NOVELTY TULLE BOWS

All winter the jewellers have been showing white or black tulle bows with wired loops and knots of pearls and diamonds to catch them to the collar. The tulle behind the jewels was a particularly happy combination. Now it is carried out in imitation pearls quite as good looking as the real. There is a double loop on each side and a knot at the center. Price $4.00.

NEW SHIRT WAIST PINS IN CROCHET

It was a clever woman who thought of this novelty. On gold plaited pins she has mounted a covering of crochet. There are three pins the longest about three and a half inches and two an inch long. Little roses are appliqued on the top. Nothing could be better suited to summer gowns than this set. It costs $3.50.

SHOE BUTTON DOLL

This is a little fancy article for the workbasket, a doll dressed in pompadour silk ribbon, with the spool of shoe thread under her skirt and buttons in hanging pockets attached to her girdle. On the apron there is printed a verse apropos of missing shoe buttons. Price $3.50.

COLORED BLOUSES

Many of the ready-to-wear blouses, to be had this year in various colors are really beautiful in cut and finish. A new style of cotton crêpe is being shown, so fine that it has the appearance of a crinkled batiste, and an attractive blouse of this material comes in buff, a pale bluet color or a delicate shade of violet. Though buttoning down the back, the effect of a front opening is given by the full, hem-stitched plaiting of the material which is graduated smaller at the bottom, facing towards the left. Two rows of tiny pearl buttons, in groups of four trim at the right of the plaiting. The whole blouse, both front and back, is laid in pairs of small, lengthwise tucks, and the sleeves are treated in the same way except for the inset at the middle of each, consisting of a full elbow puff. A pretty touch is given to the collar and cuffs by a narrow turn-back of the crêpe, trimmed with a half inch edging of plain Irish crochet. All the seams are finished with a narrow beading and a smart, black satin cravat encircles the base of the collar, tied at the front in a neat bow. This blouse is valued at $8.50.

Another blouse, costing $1 less, is equally attractive though not of as fine material. Made of white batiste, figured in color, it gives the effect of one of the new foulards, —an inch-long curly-cue in deep wistaria, black or Copenhagen blue set in vertical rows on a white background. Three groups of pin tucks run down the middle front, at the left of which it fastens with miniature crochet buttons. Arranged to button underneath this flap, is a double, graduated plaiting,—the under one, of the material, edged with fine Torchon lace and the outer frill, of plain white bordered with a deep band of wistaria batiste. The sleeves show a tendency towards the bishop, being held in at the wrist with a deep, tucked cuff, edged with Torchon on a band of plain wistaria. The collar is made to match the cuffs and the back is absolutely plain except for a few little gathers. This model is very serviceable since the frill may be removed and the blouse laundered quite easily.

A CONVENIENT UMBRELLA

For the travelling season or in fact for use at any time of the year is a so-called cane-umbrella. The name describes it exactly, it has a leather case which is made to slip snugly over the umbrella, rolling it up at the same time. The simple, curved handle is covered with leather to match the case (any of the dark colors) and the whole is so neat in appearance that many women as well as men prefer it to other umbrellas which do not always roll perfectly tight. The price is $9.

OLD-FASHIONED RETICULES REVIVED

To wear with a linen suit or a simple summer gown is a little bag and purse combined. Made of linen in white, a light tone of green and blue or in the natural color, the bag is pulled together by a white cord drawn through gilt rings; and the neat little linen purse which is attached to the bag with cord, is finished with a clasp, also of gilt. They are very easily washed and most convenient for holding one's handkerchief, powder puff and small change. Such a bag is far more appropriate for summer wear with wash gowns than any style in leather would be. Price 75c.

EMBROIDERIES IN COLOR ON WHITE

Now that a touch of color on waists is so much used, it is well to know that embroidered edging in any color may be bought ready-made. Scalloping, large or small, with embroidered dots may be had for 25 and 40 cents a yard, according to the fineness of the pattern. Insertion to match costs 30 cents a yard. It consists of embroidered dots with a plain openwork border in white.

IN THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 628 Marquette Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

WITH the coming of warm weather a good many linen gowns are making their appearance. I use the word gown advisedly, for tub frock would certainly not describe the lovely creations in linen which one sees nowadays. One especially attractive model in rather heavy linen in a cinnamon brown shade is a one-piece gown, fastening in the back. It has the appearance of a skirt and separate waist, and can be worn with or without a coat. The skirt, which is plain and gored, is short and fits close on the hips where there is a piece set in as a gore. This gore is rounded at the top, and runs to within four inches of the bottom of the skirt, where it ends in a point and is finished with a braid motif. The waist is of the same linen combined with fine crash in Persian colors, blue, pink, lavender and apple green, blended in the most delightful way. The lower part of the waist, and the kimona sleeve are of linen. Fine tucks running under the arms arrange the fullness in blouse form, and in front it is braided in a lighter shade of brown to simulate a vest. The upper part of the waist and an inset in the kimona sleeve of the Persian coloring are cleverly arranged so as to tone down the color and design of the gown. The undersleeve is of net trimmed with bands of coarse lace. Price $65.

To wear with this linen gown, is a lovely coat of very thin material, resembling net in appearance, yet having the soft finish of chiffon. The coat is short, semi-fitting in the back and comes just below the hips. It is trimmed with bands of the same linen as the gown, and the fronts which hang open from the waist are heavily braided. Price $45.

A hat matching this costume is of light brown hair braid, in rather a large size. The brim, which rolls all round and is slightly higher on the left side than the right, has a velvet facing which comes to within two inches of the edge. The hat is trimmed with sprays of wistaria, which fall gracefully over the crown, and carry out in their soft shades the color scheme of the gown. At the back and showing a little on the left side, is a very large double bow of wide satin ribbon in cinnamon brown. Price $25.

The original of sketch No. 1 is an all-in-one tub frock of dark mauve linen. The deep yoke which fits smoothly on the

(Continued on page 62)

THE LATEST SMARTNESS IN DRESS ACCESSORIES

Novelties of the Parisian Mode that Are so Irresistible to Women Who Know the Value of the Tasteful Small Things of Dress

THE first months of spring, find womankind in the eternal quest for new garments, new hats, and above all for those novel dainty and evanescent fripperies that deck the smart shop windows,—flowers of the latest Parisian mode which prove so irresistible always to every daughter of Eve. In response to the feminine cry: "Give us something new", the careful observer finds a bewildering display of beautiful novelties at the various exclusive establishments. The question of veils is always an interesting and important one, and never have the designs displayed equalled those that are to be seen to-day.

THE NEW THING IN VEILS

Veils for some years have been comparatively conservative in effect, ranging from the usual designs in dots of various sizes and meshes of varying thickness, or fineness, to veils of lace in black and white, with the patterns woven into them. At the present moment however, one finds the veil to have evolved into a very elaborate and expensive affair. The designs range from those that are merely striking and unusual, to the most extraordinary types almost freakish in effect, and in most instances extremely trying to even the handsomest face. It will be seen therefore that veils are to play a more important part than usual as an addition to the costume, and that the selection must be made with unusual care. It goes without saying that those that are most chic are always French veils, and in fact, the exclusive shops carry only the imported ones.

The veil that is worn tight over the face with the tailor suit comes in a multitude of designs and is of single width. The newest are of heavy mesh and without dots. The average woman is apt to confuse her veils, and reverse them in the order of wearing. Thus, she will wear with a small hat in the morning an elaborate lace affair which is intended for the large hat and more formal costume. These single width, heavily meshed veils, in as conservative design as can be found are immensely smart with the tailor suit. For elaborate costumes one finds very beautiful and striking lace veils. Perhaps the most chic are those of cream lierre lace, although nothing could be lovlier than the ones of silk cream-colored net embroidered by hand in a floral design in heavy floss silk. Cream is more becoming than pure white, and it has the advatage also of blending with all colors. There are also seen veils of fine silk net in various colors, brown, smoked gray, dark green, with deep borders embroidered by hand in fine floss silk. These veils are worn differently this year, the lace border is placed at the top forming a drapery and trimming about the crown of the hat, the plain edge being at the bottom over the face. This is an improvement over the fashion of past seasons, as it is much more becoming; these veils come in double width and hang loosely over the face. White wash lace veils are to be worn this summer as much as in past years.

By far the most striking novelty this season in veils, is that of ombré chiffon for wear with motoring costume. The craze for opalescent effects in dress fabrics has extended to this material for veils and one finds indescribably beautiful effects in silk chiffon, shimmering, changing colors, shading from an exquisite very pale green to palest pink, or light lavender to gold,—through all the range of tints. These motoring veils are so delicate and lovely that they are now-a-days also used as scarfs to wear about the shoulders when one is in evening dress.

The revival of this very graceful fashion of our grandmothers for wearing scarfs, has produced most charming designs, and one that is very quaint, and delightfully old-fashioned, was seen recently; it is of white chiffon with a deep border like a cachemire shawl, and is reminiscent of those early Victorian fashions,—which, as extremes meet,—are the *dernier cri* of to-day. Another scarf had the entire center of the cachemire shawl design, and a deep hemstitched border of black chiffon. They are most distinguished in effect.

Fine net veils exquisitely embroidered by hand in floral design with heavy silk floss are very smart this spring.

Persian chiffon veils are stunning for motoring. Tailored silk parasols are shown with a variety of detachable handles.

SMART HATPINS

It is a relief to turn from the collection of gaudy hatpins usually seen, and which are generally in the worst possible taste, to the simple designs in the ornaments here illustrated. As the well dressed woman is conservative in the selection of all the accessories of her costume, she will choose her hatpins with corresponding care. For formal wear pearl-headed pins are particularly good,—not the over-large, and conspicuously imitation pearls, but those of medium size, irregular in shape and solid looking. For wear with less formal costumes there are lovely designs in dull gold, set with sapphire blue, and dark red stones, the heads of moderate size, and carved and finished by the skilled jewelers of the Rue de la Paix. The veils and hatpins illustrated in these pages were chosen from some smart importations seen at Kurzmann's.

FINE LINGERIE NECKWEAR

Up to the present moment there has been nothing put forth by the designers in neckwear that is dainter, fresher, or generally in better taste for morning costumes than the high, thin, well-boned collar of embroidered linen with insertions of baby Irish or filet lace, with a jabot of finely plaited linen inserted and edged with the same lace. For the new coats with long lapels extending to the waist, there are very chic plaited frills of cambric edged with lace, wide at the top and tapering at the bottom. These are particularly smart in effect, but care should be taken in selecting only those made of fine material and lace, for the imitations of this design made of the cheapest materials are flooding the department stores.

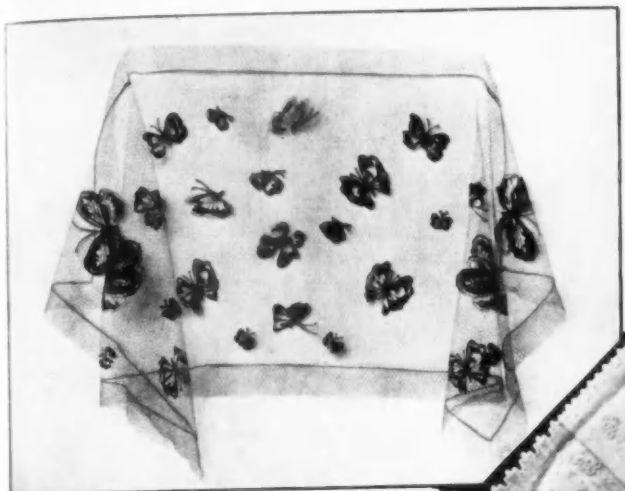
At a smart linen shop are found attractive Dutch collars. This type of neckwear bids fair to be even more popular this summer than ever before, but it is essentially a fashion for young women and is only becoming to young faces, and round fresh full throats. These Dutch collars are made of both linen and of lawn, edged with lace, and are often plaited. There is also another new design in the same collar; it is square at the base of the throat, edged with an insertion of baby Irish, is made of rather heavy linen with fine eyelet embroidery, and has square corners. Nothing gives more distinction to the white stock than a touch of black by way of contrast.

Few of the accessories of dress appeal to women more than do sheer and delicate handkerchiefs. One of the newest designs this spring is unusual and very lovely. The linen is extremely fine and the whole handkerchief is embroidered with a raised design of leaves and flowers. The embroidery is like that seen in the finest monograms and initials, and the handkerchiefs are works of art.

For the strictly tailor-made girl who prefers a certain simplicity and severity of costume, there are seen white piqué waistcoats fastened with small flat gilt buttons which are particularly smart when worn with a dark blue serge coat and skirt. These pretty accessories are from McCutcheon's.

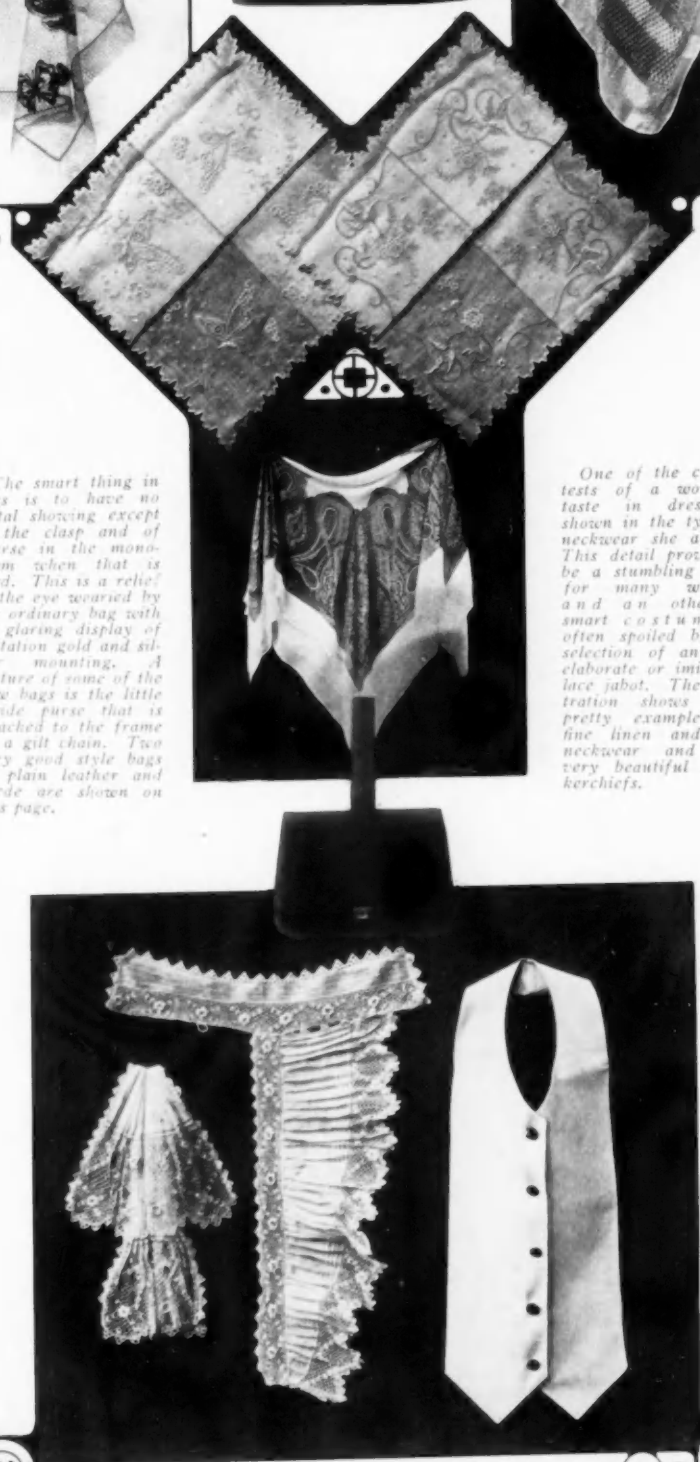
The leather belt is very much in evidence this season

Persian chiffon scarf and bag of black velvet



Face veil of fine net embroidered with butterflies in several sizes

White chiffon veil or scarf with border design like a cachemire shawl



NOVELTIES IN BAGS

Of the making of shopping bags, in every conceivable design, and of every known, and unknown leather,—there seems no end. But the fact remains that there are novelties to be found among them, and some very charming ones too. One of the most distinguished and beautiful bags seen in New York this spring, is made of hand-made Japanese leather with a raised design of full gold figures on a dark background. The frame work is in copper-colored gilt, the narrow handles of black leather are tooled in a design of small gold leaves, and this same hand-tooling is found in an intricate design among the raised figures on the sides of the bag. The tooling of the leather is as fine as the workmanship found in books bound by master bookbinders. This bag has the unmistakable stamp of Paris. Another distinct novelty is shown in bags made of linen cretonne, with gilt frames. The ground is cream with a small Oriental design in colors; they are lined with white silk, and can be also used for opera bags. There is seen also a strikingly lovely bag of turquoise blue pongee with Oriental figures in colors, and a framework of carved gilt; this bag is lined with white kid. An especially novel design is a bag in black pin seal with a line an eighth of an inch in width of pale violet leather with a line of gold on each side and silk cord handles.

Among other novelties in belts, is one of patent leather with a narrow inset in the middle of dull gold braid. There are also bags of colored linen cretonne a foot and a half long that gather at the top with a gold cord and are edged all about with dull gold braid half an inch in width, and finished with narrow gold lace. These are picturesque and mediaeval in effect, but only good style with certain picturesque gowns.

Another exclusive design in smart bags is in black velvet with black silk cord handles and frames of dull-finished gilt. They are lined with white silk and have the great advantage of being perfectly flat and thin. Nothing is handsomer for use with afternoon dress than a black velvet bag. It matches all costumes and is inconspicuous. Here are seen original and chic bags of brown antelope. The clasp is unusual, very small, sterling silver gold-plated. The ends of the handles being also gold-plated make a handsome effect against the brown leather. The frame is covered in the same leather and it is lined with brown watered silk. Ordinary bags are never made as are the ones just described, and these therefore have an air of distinction.

The smart thing in bags is to have no metal showing except in the clasp and of course in the monogram when that is used. This is a relief to the eye wearied by the ordinary bag with its glaring display of imitation gold and silver mounting. A feature of some of the new bags is the little inside purse that is attached to the frame by a gilt chain. Two very good style bags of plain leather and suede are shown on this page.

One of the crucial tests of a woman's taste in dress is shown in the type of neckwear she affects. This detail proves to be a stumbling block for many women, and an otherwise smart costume is often spoiled by the selection of an over elaborate or imitation lace jabot. The illustration shows some pretty examples of fine linen and lace neckwear and two very beautiful handkerchiefs.

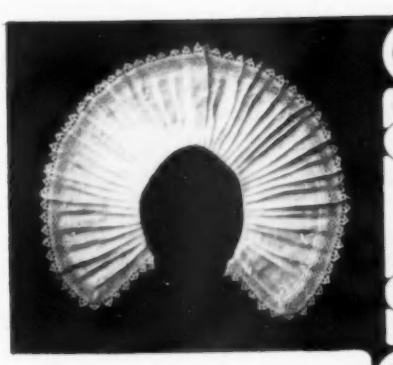
FETCHING PARASOLS

The new designs in that particularly feminine weakness,—parasols,—show both beauty and novelty. One seen recently is very fetching. The handle is of pale gray rough wood, ending at the top in a rose carved out of the wood, which is painted red, trailing leaves in green being carved upon the upper part of the handle. The parasol is covered in scarlet silk, and has a long and unusual tassel made of scarlet silk chenille. One feature of these parasols, is that when strapped they are as small as walking sticks, and they have also detachable handles for packing.

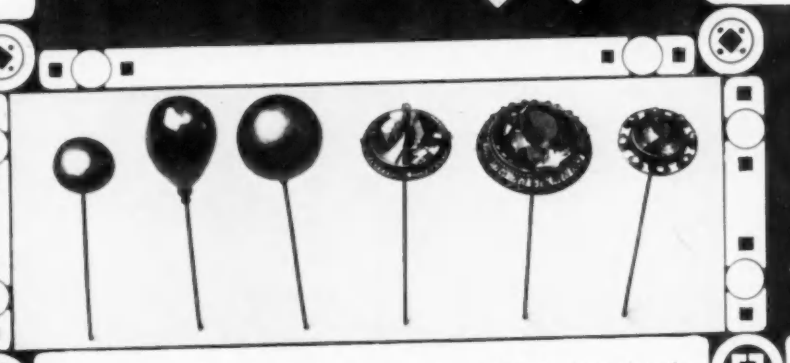
Another parasol of striking design was seen covered in deep violet silk, the handle of that always smart cane Malacca, ending in a tip of highly polished horn about two and a half inches in depth, at each end of which was a setting of white bone which looks like ivory. This parasol also has a detachable handle and a violet chenille tassel.

THE REVIVAL OF THE BELT

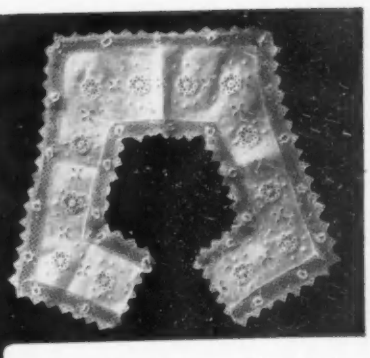
The great popularity of the Russian gown this season which is worn always with a belt, has brought that charming accessory very much to the fore. One finds an endless assortment of belts, and they are to be had in unusual designs in every delicate color to match the summer costume. The leather of which these belts are made is of the finest, softest kid, and so pliable that they cling softly and fit the curve of the waist perfectly. For the Russian coat there are smart belts in black patent leather with a buckle covered in black kid and two buttons covered with the same leather on either side, also belts with a square gold plated buckle, which enclose an oblong monogram of the same metal. Particularly smart are the belts of brown, and other colors in suede which have oblong buckles covered in suede, the only metal showing being the gold eyelet holes and the tip of the gold tongue. Bags, parasols and belts from Mark Cross.



Plaited Dutch collar of fine linen and baby Irish lace



These simple designs in French hatpins are in much better taste than the over-ornate pins shown in many shops



A new style of Dutch collar showing the square neck line

Pretty frock of cornflower blue satin buttoned with jet. Large satin covered buckle

Of peacock blue Crêpe de Chine with bretelles and panier of black satin

Two views of a smart green cloth gown oddly belted with black velvet

SEEN ON THE RIVIERA

The Extravagant Gowning of the Smart World at Monte Carlo—Clever Gleanings that May Suggest the Mode When Summer Comes in Northern Climes

MONTE CARLO is a perfect jewel set between an azure sky and a sea of sapphire—a garden of Eden inhabited by a serpent with two heads which devours everything it can. But were a modern St. George to slay this monster, into this Paradise the world would cease to pour, for the masses of humanity that arrive each day by train and motor, overrunning the great hotels, the immense Casino and the Sporting Club, come to gamble. If, as has been said, the proper study of mankind is man, here one may have day-long lessons. Here come all sorts, all nations and all classes. Indeed, the rooms at the Casino must be the joy of the physiognomist and the psychologist. What types, what faces one sees—and how seldom one that attracts or has a sweet and good expression. Here are men and women in all stages of combustion—the young and fresh just beginning to be burnt by the fire of life; the half-burnt, to whom all things have lost their vitality, and the quite burnt out, who have nothing left, but to whom the spinning of the little ball, or the shuffling of the cards is still of slight interest. If one can come to Monte Carlo and not see its serpent, the world holds no place more delightful in which to idle.

It is so beautiful, this garden set in the wonderful gray mountains, that it almost seems unreal. The drives up or down—towards Nice and Cannes or Mentone and Cap Martin, each turn in the road disclosing a more fascinating view than the last—are a constant source of pleasure, or if one wants to go further afield, there are the excursions up and down the coast in a motor boat. And then there is always the music. One may choose between the Casino, the opera, the classical concerts and the concerts given by the incomparable orchestra of Louis Gamme at the Sporting Club every afternoon at four, and besides these there are the gala concerts twice a week in the evening. The Club (one must of course be a member of it) is, moreover, a charming place to lunch or dine, and—*bien entiendu*—to gamble in rather smarter company that at the Casino, but with the same chance of losing one's beautiful gold hundred-franc pieces.

But we have played little, preferring rather to idle through the divine days of sunshine and watch with endless amusement the ever-moving crowd.

In the morning we go on the Terrasse, where we drink our mineral water, walk up and down in the sunshine, watch the pigeon shooting (a cruel sport), and never weary of the beautiful views and the blue sea. After this we take our vermouth at the Café de Paris, wondering at the endless stream of people flowing to and from the Casino, and after luncheon we drive. Yesterday it was to Mentone, the day before to Cap Martin, where we had tea at that beautiful Pavilion on the sea, and afterwards drove up through the pines, and then along the Corniche with its marvelous views at every turn. And then in the roseate light of the sunset we saw Ranzieo in his aeroplane, looking like a bird, and flying as fast. It must take courage to sit in so frail a thing as this Voisin machine seems and soar high up between sky and sea.

We dine at eight, and usually at the Hotel de Paris, which is most interesting, because it is so full of *le monde que s'amuse*, which in turn is amusing to watch, with its beautiful and gorgeous gowns—always low, and as abbreviated in every way as possible—and its hats that are, on the contrary, as enormous as possible.

THE MORNING GOWNING

In the morning the best dressed women wear tailor gowns of white or light serge, made with the skirts very scant, and with jackets coming to just below the hips. And in tussor they are even shorter, and with them are often worn gorgeous jewels. The newest skirts are gathered slightly at the belt, or sometimes fitted, and the fullness gathered into a wide band at the feet. This band varies from half to three-quarters of a yard in width, and is sometimes

of the same material, though more often of black satin, or tussor and cloth of the same color. The jackets of these gowns are single-breasted, coming just over the hips. They are also often braided, embroidered, or both, and the fullness of the waist part is slightly gathered into skirts cut *en form*. For instance, a blue *de Roi* tussor had a skirt slightly gathered at the belt, and again at the knees, into a cord of blue tussor and a band of dull black satin. The short single-breasted coat was cut all in one, with the sleeves and the fullness at the waist eased into shaped pieces which formed a basque cut in one piece with the fronts. The coat was lined with white satin, and had three-quarter sleeves, little cuffs, and a flat collar of black satin, above which was a plaited collar of batiste and lace, with a black satin cravat to finish it. Turning back over the cuffs were also wide knife plaitings of batiste and lace to match.

Lyra model slashed at front to insure comfort when seated

SCANT SKIRTS

Another little gown of satin charmeuse in amber was made with a very exaggeratedly tight skirt below the knees, and gathered like a bag into the foot banding of the same satin—the fullness being put in with a cord. This gown had a blouse of the same satin, collarless, with a deep plaiting of malines, the cuffs turning back over the sleeves of the same lace. Such skirts are so tight about the feet that it is almost impossible to walk in them, and the women look as if they were ready to run a sack race—or like a Turkish woman in a tcharchaf. And they walk in the same way. The skirt, of thin material, that is slightly fulled into a band at the feet, is rather pretty and original, if the band is reasonably wide around, but the very narrow skirts are not good style.

EVENING GOWNING

Everything more and more shows transparency—chiffon over gold and silver—with all the trimming underneath, and the newest models of evening gowns in all the smartest houses are *fourreau* of satin with some form of tunic—the effect depending much upon the colors. I saw the other night a pale blue satin underdress, scant, and with a short, pointed train with a tunic of pale violet embroidered in silver and a currant-colored satin with much gold about the decolletage, with a tunic of black chiffon, straight and long, the ends draped up again to the waist, the edges finished with fine jet. It seems that we are to be as petticoatless as ever in the daytime with tailor gowns. One soft satin petticoat, with a little soft plaiting at the foot, is allowed, and for the tight, soft evening gowns a divided skirt or knickers that are straight and wide at the bottom like the petticoat drawers, made of the same colored liberty satin as the gown, with a tiny knife plaiting at the foot, are worn. Stockings are of the most transparent of silk and lace, and shoes match or are of gold, although the latter are much less worn than formerly. The tunic gown has the advantage of being both practical and economical, since with a single underdress one can have two tunics. Take a well fitting, rather scant princesse satin charmeuse in a dull blue. One tunic can be of blue chiffon a shade lighter, embroidered with iridescent bugles, silver and pearls, and have short, tight sleeves and low neck, and another can be of black chiffon, rather heavy, lightly trimmed with jet, with three-quarter sleeves and a white lace guimpe.

A smart Beer gown was of dull blue satin, the triplicate tunic overdress cut pointed back and front, one above the other, and each edged with narrow jet fringe, which made it shaded and very effective. The three thicknesses of black chiffon came about three inches above the belt of black satin. The sleeves were cut in one with the top of the waist, which was embroidered on dull blue in silver, pearls and black, and the sleeves—very scant and tight above the elbow—had the same effect as the skirt, which was of three ruffles cased on, one above the other, and each edged with the narrow jet fringe. Many underdresses are of black satin charmeuse with tunic of either dull green or dull blue over them, in various materials. One in dull green over black was made in a material like fine voile, trimmed with embroidery of the same color.

A REALLY PRACTICAL FASHION

Tight-fitting long black satin skirts are also smart and practical with various blouses. I saw one which was very effective yesterday—the body of the blouse of black net sewn with vertical rows of small black jet beads with an occasional rhinestone, and the top of the low waist and the half sleeves, of strings of small pearls and rhinestones. It was extremely smart, and for such a skirt one could also have a higher blouse of black embroidery over dull blue. The guimpes are invariably light lace in white, and for black gowns, like crêpe de chine, etc., chiffon or net tucked by hand over rows of silver or gold lace or passementerie.

A clever way to turn a plain low gown into a high one is to don a blouse with long sleeves and fasten it with a wide belt. I have seen these blouses effectively made in silver or gold lace, and a woman at the Sporting Club the other night wore a white satin gown trimmed about the *décolletage* with gold with a light white lace guimpe, and over it a blouse and long sleeves in tucked black chiffon. The blouse fastened rather high about the waist with a wide gold belt, and had a large jeweled buckle at front and back, and a sash of black chiffon hanging from the buckle behind.

THE MODE IN HATS

Hats continue to be enormous, and the vast majority for evening are made of black crin, with either magnificent plumes of light color, enormous white or black aigrettes, or lovely bunches and masses of flowers, as their only trimming. The rest of the hat is quite without anything, and it never has any crown band. Lewis, who makes a specialty of the *dernier cri* in head covering, has chantecler turbans in white or black, or both, the whole cock covering the entire turban, and the head, crest and all, in the center. I saw a women this morning in a white one entirely covering her head and hair that was curious, but in spite of this Lewis has sold many. He also makes turbans with high crowns and very high, straight brims, plainly covered, which are smart, but unbecoming. Many hats for morning are trimmed with the feathers of the everyday barn-yard fowl in white or black. Of Janissary turbans, made in tulle or metal cloths—the heavy folds exactly copied from the old Turkish turbans — everyone must be getting tired. They entirely cover the head and have a stiff aigrette fastened with a jewel in front—real, if possible. Very rough tuscan straw is much worn for hats for morning gowns, trimmed with wings in bright pink or green or blue.

EVERYWHERE THE BELT

All the newest gowns are belted, whether for evening or morning—a straight belt at the natural waist line, and the coats when not belted all around have a belt at the sides. I must tell of two pretty Redfern gowns. One for morning, of foulard, which is to be so much worn again, was of blue covered with a dull white figure; a little belted gown gathered slightly around the waist, and also gathered a very little into a deep band of black satin that was cut in one with pieces about four inches wide that went up each side to within a quarter of a yard of the waist. The blouse of the same foulard opened slightly heart-shaped over a guimpe of white maline lace fastened in the little opening towards the belt by three straps of black satin and steel buttons. The sleeves slightly gathered and opened on the outside of the arm over lace with a little lace undersleeve. The straight belt was of black satin fastened with steel buttons.

The other gown was in palest pink chiffon, the underdress white liberty satin veiled with the pink chiffon embroidered around the foot with gold—over this a fitted tunic of the same chiffon embroidered all around the edge with gold, and cut short in front and behind, and on the sides lengthening to the edge of the skirt, draped a little, on each side. A low, slightly bloused waist embroidered straight across at the *décolletage* and a little way on the side under the arms, gave a pretty line. The sleeves were short and tight and quite plain, edged with gold, and the gold-embroidered belt was very narrow.

That the luxury and extravagance of dress is on the increase is a fact that even the most cursory glance discloses. Aside from the wealth of embroideries and rich trimmings, nothing in the way of day gowns constitutes a handsome costume unless it has its own wrap, which may be anything from a filmy, scarf-like drapery to a coat cut on intricate and exact lines.

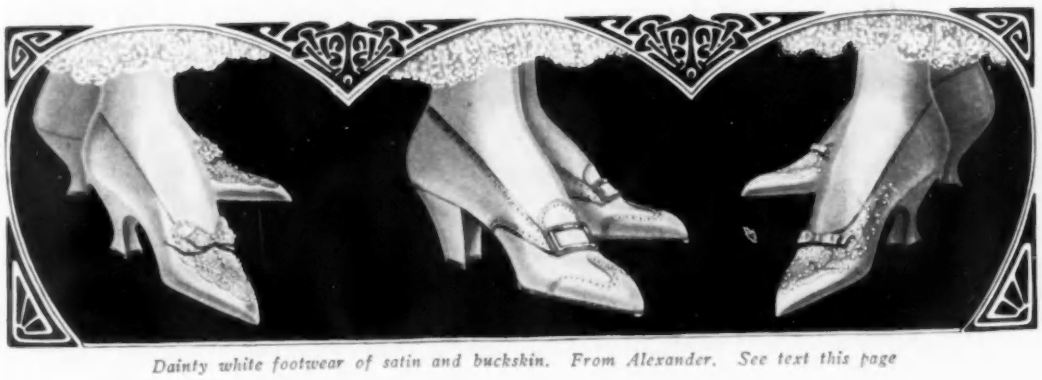
JEWEL NOVELTY

Enormous plaques made in small diamonds continue to be the newest thing in jewels, and are extremely effective, like glistening spiders' webs amid the laces of the corsage. They are worn either on black moire, or on the new pearl chains.

WHITE FOOTWEAR

THE slippers illustrated on this page are made from the perfection of satin, a rich, lustrous quality, firm but not heavy, the best wearing material of its kind procurable . The pair at the left have hard boxed toes, so that they will keep firm as long as they last. These slippers are entirely handmade. The white buckskin pump at the middle is a shoe of the latest fashion. The wing tip and perforated vamp are the hight of the mode in footwear to-day. Exclusive white shoes all have white heels, as in this pair. The gold-plated oblong buckle is neat and becoming to the foot, and the short tongue neither hides nor cuts off the instep. This model is to be had also in gunmetal dull leather, in tan Russia, or patent leather. There was much question earlier in the season among manufacturers as to whether pumps, especially in tan, would be as popular as heretofore, but the great demand for low shoes in russet leathers has settled this uncertainty. Tan is more worn than ever, in both ties and pumps, the latter showing either eyelets with ribbons or buckles as trimming. The satin slippers on the right are designed especially for bridal slippers, and are a fine example of exquisite work. The slender little vine of maidenhair in hand embroidery is distinguished and dainty, and the wee bows of satin ribbon follow out the simplicity of the model. Blue and pink may also be had in this as after the white was shown many women ordered them in colors to go with ball gowns. The satin is of the best, and the price very moderate.

Lyra corset showing the extremely long back and curved bust line



Dainty white footwear of satin and buckskin. From Alexander. See text this page

THE WELL-DRESSED MAN

On Spring and Summer Fashions in General—Smart Dress More Dependent Upon Good Style, Good Taste and Individual Becomingness than Upon Set Rules and Conventional Models

MUCH space having been devoted to specific styles and details of attire in previous articles, a consideration of the generally prevailing modes of the spring and summer seems more fitting for this issue, and yet with fashions in men's clothes so broad, and in a sense confusing, as they are at present one hardly knows how to describe them without citing particular examples of what is to be seen in the shops or upon the backs of well-dressed men.

AGAIN THE HAT

In hats for formal dress there is the silk, showing a somewhat higher, less belled crown and slightly flatter brim, and the "opera," of ribbed silk, showing no change other than a tendency to follow the lines of the silk; for informal wear the black or tan derby, also showing, as a general rule, a crown a bit higher and brim a little less curled, and several styles of soft hats, of which perhaps the most fashionably correct are the gray felt and English cloth in modified Alpine shapes. But, as has been intimated, there are many models showing slight variations in line, which cannot be characterized as incorrect, if becoming to the individual wearer, and there will be at least several styles of straight and curling brim straw hats about equally entitled to be described as generally fashionable. Regarding the latter it may perhaps be said that the rather wide brim shape of rather coarse sennit in the straight, and the medium width brim shape of softer and more flexible straw or Panama grass, in the curling styles, promise to be the leading designs, but, after all, this is saying nothing more than might have been said of straw hats for the past six years.

SACK SUITS FOR SPRING

So with sack suit materials, while the grays, browns and greenish mixtures predominate—the first being always most in evidence at this season—and while the stripe and line patterns are the most common, and (in my opinion at least) the checks and overplaids the smartest, so far as correctness goes one need pay little attention to exact kind of fabric as long as that selected is good of its kind and intrinsically stylish. In the majority of cases over conservatism leads men to choose materials that look too much like those worn by everyone else, and so lack distinctive character; yet, on the other hand, one should never go to an extreme that will render one unduly conspicuous. And so the question is largely one of individual taste and preference.

In the cut and finish of sack coats much depends upon whether one consider general fashion to be what is shown at the general run of clothiers, or what is indicated by the models turned out by the more exclusive tailors, and as we may see great variety of design in both cases, however one regards it the thing cannot be expressed in exact terms or illustrated by one, or even two or three, specific garments. Undoubtedly the single - breasted coat is more widely in vogue than the double, which, however, is a perfectly correct style, and even are to be much recommended in such dark materials as blue or black serge and worsted, or in white flannel. Unquestionably the medium length coat is more generally the prevailing fashion than that of extreme length or shortness, certainly there is a decided getting away from the square, padded, athletic shoulder—the good custom makers giving all the droop or slant possible to their coats—and equally certainly there is, save as an exception at some of the cheap and self-styled "swell" tailors, no decided waist-line fit and flare of skirts below. But lapels may be a little more or less wide and long, their notches a bit higher or lower and their points of somewhat varying shape without affecting their fashion, and the fronts may be straight or more or less rounded at the bottom, and have three or four buttons, as preferred. Perhaps it may be said that three buttons is the more general fashion, and although one frequently sees only two, or even one—the lapels being long in proportion—it is not at the smart tailors or in the wardrobe of the man of good style. Turned - back cuffs, either of plain or fancy finish, are also to be avoided, and simple flap or patch pockets, except, perhaps, on Norfolk jackets or distinct outing coats, when buttons may be used, are better style than those of odd shape or placing.

Sporting cuff links of glass enclosing hunting scenes

Spring top coat and stiff front shirt of two materials

New stock tie and waistcoat for informal evening dress

WAISTCOATS

Informal waistcoats, of which a curved edge design that serves to show the general depth of cut at neck and points at bottom, is illustrated, seem to be limited, at least in so far as general fashion goes, to the single - breasted type, and when of the same material as the sack suit are usually made without collar and otherwise of plain, simple finish. In what may be called odd garments, however, there are many slightly differing styles (differing, I mean, in cut of opening, front and bottom lines; in number and spacing of buttons, and in number and finish of pockets), among which, although some are better looking than others, none can be described as pre-eminently fashionable. Of course, the silks and other more delicate fabrics are restricted to formal dress, but while the flannels and cotton stuffs are most common, nearly any material, including linen crash and worsted, that is at all suitable may be used with informal clothes. The waistcoat slip or edging is also rather more in general fashion than usual, but this, too, should be restricted to formal attire.

LIGHT - WEIGHT TOP-COATS

Among the light-weight top-coats for spring the Chesterfield model, from moderately shaped to full in back, and medium in length, is undoubtedly the most generally popular design, and is made of light and dark materials in plain and mixed weaves and patterns. There is also much variety in its detail—some coats having collars of velvet, to match the material in shade or contrast with it; others of the same cloth they are made of; some buttoning through, others under a fly, etc.—and the sloping shoulder of old raglan style is by no means unusual for informal garments. The waist-line overcoats, such as the Paddock, are now little worn, but the short, loose covert coat is an excellent one for spring, if of good cut and fabric, and there are many styles intended more especially for rainy weather, motoring, etc.

Wide-end four-in-hand with more stripe

A FEW WORDS ON HABERDASHERY

Some of the newer things shown at the shops are the sporting cuff links of glass (which may be matched in scarf pins) and the stock ties for informal evening dress (which may also be had in four-in-hand and Ascot styles) illustrated on this page, but they are quite outside general fashion, which has changed little, or rather which is so broad that it permits almost anything. Stiff front shirts may be of one or two kinds of material—an example of the latter style being illustrated herewith—soft front shirts may be plain or plaited, and of silk, flannel, cheviot, madras and other fabrics; one may see four-in-hand and bow ties in a number of widths and shapes, and handkerchiefs, hosiery and gloves of various shades and materials—all correct.

THE ELEMENTS OF SMART DRESS

We are all rather too prone to imagine that fashionable dress depends upon what the world, or rather its better class, wears—in short, upon set styles and rules of convention. But, as a matter of fact, it is more dependent upon our own taste, individual style and knowledge of what is most becoming to us. With as much latitude as exists at present nearly anything in itself good form is permissable, and if it happen to be a bit unusual, rather than in popular vogue, so much the better. Excellence of material and workmanship, becomingness of cut and color, simplicity of finish, irreproachable refinement of taste and careful grooming are what really make smart dress.

There are, of course, some men who possess much more of that indescribable kind of air that may best be called natural style than others, and this is undoubtedly of great value to them in dress. On the one hand it enables certain of those who have it to look well in nearly anything they put on, no matter how intrinsically little distinction or exclusiveness that thing may have; and again on the other hand it helps certain others to "carry" extremes of cut and patterns in shades of material that the ordinary man would find it impossible to stand, or in the slang expression of the day, "get away with."

How.

Single breasted waistcoat of flannel showing curved front line

THE OPPOSING TEAMS LINED UP. FROM LEFT TO RIGHT: MR. J. B. THOMAS, MR. HUGH DRURY, MR. L. E. STODDARD, MR. W. L. GOODWIN, MR. H. L. HERBERT (REFEREE), CAPTAIN E. D. MILLER, MR. D. MILLBURN, MR. H. M. EARLE AND MR. L. NIELSON.

MRS. LADENBURG LEANING IN THE SADDLE TO SPEAK TO MR. GOULD

MR. AND MRS. GEORGE GOULD TALKING TO MR. H. L. HERBERT, REFEREE

MISS BROWN, MR. NORRIS, MR. JAY GOULD AND MR. J. H. ALEXANDER, JR., (STANDING)

THE FIRST GAME OF THE INVITATION POLO TOURNAMENT NOW BEING PLAYED ON THE POLO GROUNDS OF GEORGIAN COURT, MR. GEORGE GOULD'S ESTATE AT LAKEWOOD, N. J.

THE YOUNGER GENERATION

Frocks for Play-Time and for Dress Occasions—The Small Boy's Top-Coat—Automobile Bonnets for the Tiny Tots

Simple model of galatea suitable for play-time wear

IN selecting frocks, coats and hats for children there are two things that should always be considered: one is the individual type of the child, and the other the appropriateness of the materials for the development of the selected model. As a rule simple models are most becoming, and in every case they are more tasteful. Choose materials of good quality and use only fine trimmings. A little handwork, if nothing more elaborate than feather stitching, cross stitch or French knots, at once adds a touch out of the commonplace; and even tucks or bands of the same material are preferable to cheap lace. Study your child and select the warurobe accordingly, being especially careful to choose becoming hats.

A simple play-time frock like the sketch is made of blue galatea. The principal novelty is the ornamental array of white crocheted buttons that simulate the closings on the shoulder-line, being set along the shoulder and down the sleeves, which are cut in one. A band of embroidery insertion neatly applied follows the circle of the Dutch neck, and a similar band finishes the elbow sleeves, confining the fullness. The skirt of the little frock has the hem feather-stitched in white and a low-hanging belt of patent leather is swung through narrow straps of the galatea attached to the side-seams. A wide bow of white, or black, taffeta hair-ribbon should be added with this pretty dress, so eminently suitable for indoor wearing, or for play-time in the sunshine as the days grow warmer; and white half-hose with black ankle ties. Such a frock for everyday might also be made in piqué or linen—white or colored.

Another practical model, showing the application of smocking to children's attire—where, indeed, that kind of decorative needlework finds its most appropriate expression—is made of light blue chambray, smocked with navy blue. The smocking forms the yoke, and the fullness thus created is drawn down to the waist-line, and again smocked to outline the belt. The Bishop sleeve is set in separately at the shoulder—not continuous with it—and the fullness at the wrist is also held in by the smocking. The abbreviated skirt has three tucks above the hem, stitched with blue, which add to the weight of it, making it fall in soft lines. At the round neck is worn a hem-stitched lawn collar.

BOY'S TOP-COAT

It is sometimes a relief to turn away from the fripperies that make up the sum of feminine dresses for all ages, and consider the plain, substantial attire of the boy. In looking for a boy's spring top-coat to-day I came across a most satisfactory model for such a garment, suitable for a boy of six. It was made of English covert coating and was cut to all-cover length, lined only yoke depth. Double-breasted, it had only two welt pockets, on the sides, and the deep, round rollar was flat. The same coat might be developed stylishly in dark blue cheviot, or, if preferred, in cravenette. Worn over a sailor suit of smooth blue serge, the outfit should be completed with black or tan stockings and buttoned shoes; and a Tam of the same cloth as the coat. If a Tam is not becoming to the little fellow, there is always so excellent a variety for selection in boys' hats that it is not difficult to find something else that would be appropriate.

FROCKS FOR AFTERNOON WEAR

For those little affairs so dear to the heart of a growing girl—the dancing-school afternoons, birthday parties, or club dances during the later season—a frock of a very different character is required. Such dainty, airy, lovely things as are now procurable for these special purposes have never been seen before, I am sure; enriched with handwork and hung with fascinating ribbons, as they are. Cunningly wrought insertions and medallions of baby Irish lace are added to the embroidered batiste frocks for half-grown girls, applied in an entirely novel style, so that the pretty effect gives decided grace and beauty to the wearer. A frock of that kind is intended to be worn over a princesse slip of lawn, with lace-edged ruffles placed around the bottom, in order that the outside frock may stand out fluffily.

Such a frock may have the effect of being made all in one piece, and yet be made in two separate parts, joined at the low-swung belt-line, where a wide sash of satin ribbon may be attached, caught here and there irregularly with choux and ends. A fairy-like bit of daintiness that I saw the other day suggested its fitness to serve as an example of excellent style in a dressy batiste frock for a girl. Deep embroidery of a very open-work pattern had been selected for the flounce around the bottom. This was gathered into a narrow belt of batiste, being lifted slightly at the sides to display another ruffle set underneath. Long bands of baby Irish lace extended over the shoulder, front and back, and formed the side finish to the square neck. Double rosettes of pale-pink Liberty ribbon were set along this band in the front, near the square opening, and the sash was chosen to correspond in color. This sash was held in front by a short cross-band of the lace that resembled a buckle, and was drawn around softly to the back, where it was finished with two large rosettes and ends. The sleeves did not quite reach the elbow and were curved open towards the front, being trimmed with ruffles of embroidery that matched the skirt. The thin white stockings and white buckskin heelless slippers, and the small pink feather fan were all that would be deemed necessary to make her a picture maiden. In fact, she was a veritable fairy maiden, when she danced.

Another little gala gown for a youthful belle had Cluny instead of baby Irish lace, and the neck decoration was unique. This was formed by the use of a motif of the Cluny, so placed at the neck of the frock that it came down on the breast in a point, the batiste having been cut away underneath. Nothing but the most delicate handwork had been applied in the fashioning of the frock. The tops of the sleeves were set with tucks in clusters of three, and below this there was a full portion that extended to the elbow, this fullness being confined by lengthwise tucks drawn into narrow Cluny insertion bands. Two long bands of tucking edged with half-inch Cluny insertion were brought down each side of the front, and between them there was a scattering embroidery design. The tab-like ends of these tucked bands overlapped the sash of wide blue Liberty ribbon, as a pretty decorative detail. The skirt portion was undecorated save for the hem-stitched, half-inch tucks, in two groups of three. When worn over a blue messaline slip, it was as dainty and becoming a child's frock as one could imagine, and in all-white its charm would be as great.

SOME QUAINT AUTOMOBILE BONNETS

The fashioners of headwear for the tiny tots rely, evidently, upon the fact that the prospective wearers are so attractive that nothing could make them ugly, for they submit them to the severest tests. From the moment their tiny infant heads are put into the first caps—which they outgrow completely in five months' time—they are distinctly at the mercy of somebody else's taste, good or bad. Some of the quaintest affairs, known as "automobile bonnets," brought out this season as novelties for very young children, should only be bought for certain types. One of them was of accordion-plaited blue Liberty, set over a frame that was exactly like an old Quakeress's scoop bonnet. Another in the same shape was not so plain, for it was made of brown straw lined with pale yellow, and had yellow ribbon and flowers arranged as the outside trimming. Quite different, and much more attractive, although equally quaint, was a little shirred blue Liberty cottage bonnet that had successive rows of pink button roses set on in the most old-fashioned way. There was a lace "curtain" set all around the neck to relieve the plainness. These bonnets on small, curly-haired children are becoming, but should not be bought for a thin, straight-haired child. The little mushroom and pagoda shapes of pale straws, trimmed with wreaths of tiny flowers, are also most attractive.

Smocking is one of the prettiest decorations for children's frocks

Of embroidery and Irish lace with sash of Liberty ribbon

Smart top coat of English covert coating with welt pockets

VOGUE POINTS FOR MOTHERS

A PRETTY dress for a child of four is made of silk batiste with rows of baby Irish insertion alternating with rows of hemstitching. The waist is short and has puffed sleeves. The yoke, which is square, is of the insertion, finished at the neck with a little pointed edging, which also finishes the cuff of the sleeve. A soft coral ribbon sash is tied on the side in a loose knot and long ends.

For a knockabout hat for a boy between eight and twelve nothing could be better than the round stitched middy hats of white duck or khaki. The price is only fifty cents.

When making children's dresses at home do not make the mistake of buying cheap laces; for not only do they spoil the appearance of the dress but the lace wears out long before the material. Among the best laces for hard wear are the hand-made Irish pillow laces, the torchons and simple crochet.

A smart hat for a little girl that can easily be made at home has as the foundation a mushroom shape of buckram. The crown and upper brim are covered with a white cretonne flowered in small dull pink blossoms; over this brown chiffon is lightly shirred, held on the top of the crown with a flat chiffon-covered button. The under-brim is faced with dull blue straw, and the front left side is turned up slightly, forming a small rever. On the right side of the crown is placed a shirred rosette of silk, matching the facing of the brim.

SEEN ON THE STAGE

WITH the presentation of its latest dramatic novelty, "Sister Beatrice" — recently introduced here for the first time —the management of the New Theatre reached the standard announced when the playhouse was opened, and for this single achievement deserves unqualified praise. Indeed if it were not for this institution the chances are that we should have had to wait some time for Maeterlinck's beautiful dramatic poem, because its quality is beyond the taste of the average theatre-goer, which would undoubtedly have prevented its production at one of the Broadway houses.

Linked to the fourth act of Ibsen's epic drama, "Brand," the performance, as a whole, provided an evening of essentially literary character, and considering the settings, stage direction and the playing of the members of the organization, there is little to criticise unfavorably. Furthermore, the occasion served for the début of that gifted Englishwoman, Edith Wynne Matthison, whose interpretation of the hapless nun was characterized by a finish and authority not often seen.

Because of the superior qualities of "Sister Beatrice" and "Brand" we have had to wait until the present to view them in our own country, for in spite of the fact that each has been a foreign success, our "commercial" managers have hesitated to bring them to New York, but this clearly shows the function of the New Theatre, and, although not denying the need of plays that appeal to popular demand, it is a satisfaction to feel that we have one playhouse devoted to ideals rather than to dollars. On the other hand, though admitting the intrinsic worth of "Brand," its one act was quite enough for the audience on the opening night, and fortunately it was placed before the principal effort. Had it come afterward few would have remained to experience the effects caused by its gloom and lack of dramatic variety. Fragmentary though it was, the Norse political and religious philosophy was too grim to suit the majority, and when through sheer will the fanatical prophet had climbed over opposing obstacles to the hight of his ambition, and plunged to his destruction, few were sorry that it was all over. Its teachings are the direct opposite of "Peer Gynt," for here we have the philosophy of "all or nothing." And although Lee Baker strove conscientiously with the rôle of *Brand*, its austere ruggedness was not as sharply depicted as was possible, nor did Annie Russell do as much as possible in showing the mental stress which takes place in the mind of *Agnes*, the preacher's wife.

Following the epitomized bit of the Ibsen play, the spiritual loveliness of "Sister Beatrice" appears to more advantage than might have been true under other circumstances. In many respects the motif is almost too ethereal to be clearly and adequately conveyed across the footlights, for there is a certain almost elusive element which asks much of the imagination to grasp and place in its proper dramatic niche. Nevertheless, there was little of the intangible that was not rightly suggested, and the reverent treatment of the theme was sufficient in itself to draw forth unstinted admiration for the players, as well as for George Foster Platt, who directed the production. Maeterlinck's conception of the mediaeval legend presents *Sister Beatrice* as a pure and devout nun in a convent near Louvain in the thirteenth century, who, apart from the outer world, finally comes to feel the knocking of love's hand at her heart and listens to it with a feeling of response. But there is no wickedness in the soul which prompts her to yield to the pleadings of *Prince Bellidar* to leave the cloister and go away with him into the world without—it is mere weakness, and the pitying *Virgin* sees and understands. And when *Sister Beatrice* departs, the *Virgin* steps down from her altar to slip into her robes, and for twenty-five years moves methodically in her place, among the nuns, who are all unmindful of the absence of their sister, or of her disgrace. Even at the last, when *Beatrice* creeps back into the fold, the *Virgin's* protecting arm is about her, for when the latter returns to her erstwhile form, while the tired, penitent sinner confesses and, at death's approach, lapses into mind wanderings, in which she tells of her fall, and of her absence from the convent, the sisters believe it to be aberration. All is tranquility—human and helpful sympathy—in this tender spirituel play, and Miss Wynne Matthison grasped the inmost meanings of the rôles of *Sister Beatrice* and the *Virgin* and illuminated them with delicate yet forceful touches of the player's art. Dignity, calm poise and the qualities of benignance—absolute essentials required—were all exhibited by the newcomer, whose presence here is more than welcome. Ben Johnson, as the *Priest*, lent invaluable assistance, being several artistic steps in advance of his colleagues. Pedro de Cordoba, as *Prince Bellidar*, and Mrs. Harriet Otis Dellenbaugh, as the *Abbess*, and a number of others figured less conspicuously in the scheme of the play, which as an artistic triumph will long be remembered.

Photo copyright by Marceau

Mabel Taliaferro as Parthenia in "Ingomar"

"DOCTOR FAUSTUS"

"DOCTOR FAUSTUS," a play by Christopher Marlowe, was given its first professional performance in America at the Garden Theatre a few evenings ago by the Ben Greet Players, and—unless judgment is sadly at fault—it is not likely to have many more. There are evident reasons why this tragedy has never before seen the theatrical light of day—or night—in the United States. It is a work too cumbersome, even for better drilled and more effective organizations than the one which now essays to portray it, and the eloquence of Marlowe is not often enough in evidence.

In spite of certain shortcomings, however, there are qualities in the performance which command interest. The paper-winged angels may be somewhat ludicrous, as are certain of the characters, as represented, but the incident of the sale of the soul holds the attention, and there are other moments which indicate great possibilities under more advantageous conditions. As for the performers, they worked sincerely at the first presentation, and while there was a sameness in speech, gesture and action that savored of rigid Greet training, now and then one caught the flash of a vital spark. J. Sayer Crawley, as *Faustus*, sacrificed his own originality by too slavish imitation of his preceptor, and this was also partially true of Robert Whitworth's *Mephistopheles*. Of the remaining characters of the cast—which was of unusual length—the *Robin* of Percival Moore was perhaps the most interesting.

CHILDREN PLAY "ALIAS JIMMY VALENTINE"

THAT it is possible for children to act rôles usually entrusted to grown-up players, and to do so with a skill commanding respect, was proved at Wallack's Theatre not many afternoons ago, when "Alias Jimmy Valentine" was presented with a full complement of youngsters who some day may be stars in the profession they propose to adopt. To expect of of children "parrot-like" characterizations in lengthy taking parts would be natural, and most of the audience which assembled to witness the Paul Armstrong play held to this idea until the first act was well along. Then opinion gradually changed, and before matters had progressed to the third act two thousand adults were admiring the group of talented young persons on the far side of the footlights.

The performance was for the benefit of Working Girls' Summer Home, in which Mrs. James Speyer is the active mover, and diminutive Donald Gallagher, who was *Lee Randall—alias Jimmy Valentine*—and his small associates labored with a will to outdo the efforts of H. B. Warner and the members of his company, who have been appearing for several months in this now popular drama. And these youthful aspirants for thespian honors not only assisted in raising a substantial fund for a worthy object, but enlightened some of us as to the power of the child mind to grasp, and assimilate to an amazing degree, a deal of dramatic material.

A PROPOSED THEATRE FOR EAST SIDE PATRONS

IF the founders of the New Theatre accept the proposition made by Charles Frohman the residents of New York's East Side for the first time will have a theatre of their own that is worth while, and plays of the same calibre as those which are presented on Broadway. It is a big undertaking which Mr. Frohman has

asked the millionaires responsible for New York's greatest theatre to consider, and in signifying his willingness to carry out one branch of it, he has himself undertaken a task of almost equal magnitude. In short, he says that if John Jacob Astor, George F. Baker, August Belmont, Paul D. Cravath, Henry Clay Frick, Elbert H. Gary, George J. Gould, James Hazen Hyde, Ernest Iselin, Otto H. Kahn, Clarence H. Mackay, J. Pierpont Morgan, Cornelius Vanderbilt, William K. Vanderbilt, Harry Payne Whitney, Henry Rogers Winthrop and the rest of the New Theatre founders will erect a suitable theatre on a proper site in the East Side district he will furnish the residents of that section with an annual dramatic bill of fare at present far beyond their means.

"Let these gentlemen build the theatre," says Mr. Frohman, "and I will rent it from them at a price which will provide a fair return on their investment. They know the educational value of the drama. They will have the satisfaction of knowing that the opportunity of seeing some of the best dramatic productions in the world will be given to that great population. I will give my own work free. The leading actors and actresses of my companies will gladly co-operate, and playwrights like J. M. Barrie, to whom I have spoken on the subject, have offered to relinquish all royalties in the furtherance of the plan, which, I believe, would be productive of manifold good. The scale of prices to be established will bring the theatre within the reach of even the poorest. I do not wish to convey any suggestion that the theatre would be run for charity, or as a charitable undertaking. From the initial contract, by which I would lease the theatre at a rent paying a fair interest on the capital investment, to the end of the chapter I should hope to run the undertaking on business principles, and if, as is quite possible, there should be a balance of profit at the conclusion of the year, the profit would be devoted to some purpose beneficial to the population of the east side—some club or library, or other institution playing a well recognized part in bringing a little sunshine to the dark places of life."

In answer to the query as to why he did not himself put into execution such a scheme for an east side theatre as he had outlined, Mr. Frohman replied:

"I am not a rich man. What I am asking is that the men who have shown their love of art by the foundation of the New Theatre give me an opportunity of doing what I can in my way. They have the capital. I have the plays and the companies to act them. Let a good, cheerful theatre, where the audience can be comfortable, be put up, and I will bring there my best players in the best plays at my command. All my stars will be glad to make their appearances there. In the course of a year I will present at such a theatre for a week, or possibly two weeks at a time, in rotation, the very best bills with which I can furnish American audiences. It is not for me to talk of the usefulness and the influence for good which such a plan might possess."

Otto H. Kahn, one of the New Theatre founders, expressed much interest in Mr. Frohman's offer. "It is too serious a matter," said he, "to form an opinion on right away, so I will not discuss it at this time. I will take the matter up, however, at the next meeting of the directors of the New Theatre, and we will discuss the plan in all its phases at that time."

"I always understood Mr. Frohman to be entirely unfriendly toward the New Theatre," said Eliot Gregory, another founder, "and his suggestion surprised me very much. The plan he suggests is a very interesting one, but I do not wish to commit myself either in favor of or against it at this time. You see, I know so very little about it. I suppose the matter will come up for discussion at a meeting of the New Theatre directors soon, and I will give my opinion of the project at that time."

William B. Osgood Field, vice-president of the Board of Founders, was inclined to think Mr. Frohman's proposition would be looked upon by the public as simply a self-advertising scheme not to be taken at all seriously, and said he reached this conclusion because Mr. Frohman had made the proposition through the press, instead of to the founders direct. In the absence of William K. Vanderbilt, the president, he made the following statement on behalf of the founders:

"It is impossible to discuss Mr. Frohman's plan for a popular theatre on the east side without further details. There is no question of the excellence of the idea, but it is to be regretted that Mr. Frohman's proposal should not have come direct to the founders of the New Theatre, but first through the press. Such a course in approaching so serious a philanthropic proposition will tend in the public eye to cast a doubt on the sincerity of Mr. Frohman's purpose, and give it somewhat the aspect of a self-advertising scheme. It is to be regretted that so serious and important a project should be approached in this way."

Several theatrical managers expressed themselves as being willing to help along the project all they could—Lee Shubert, the business manager of the New Theatre, saying that he would build the theatre himself if Mr. Frohman would guarantee to have all his leading stars appear in it. It was also said on behalf of the firm of Klaw & Erlanger, the head of the theatrical syndicate, that it would give Mr. Frohman all the assistance he desired if the plan should assume definite shape.

"I want it understood," said Mr. Shubert, "that I make the proposition personally and not on behalf of the New Theatre directors. I do not know anything about their opinions in regard to the matter, and I do not wish to have it appear that I speak for them because of my connection with the New Theatre. As Mr. Frohman's proposition was first given to the world some time ago he was to provide both theatre and attractions. The playhouse was to be located on Rivington Street, and the highest fee to be charged for a seat was to be 50 cents. Mr. Frohman now evidently feels his resources inadequate to the carrying out of his entire project. In making the proposition to build the theatre all I ask of Mr. Frohman is that he will give adequate guarantee that he will supply the stars and offerings as specified."

"Mr. Frohman's plan to provide high-class dramatic attractions on the east side is a very laudable one," said Henry B. Harris. "It ought to be of high educational value, in keeping with the educational settlement work now being carried on there. If the project is ever started I will be willing to assist in every way I possibly can."

A new photograph of Billie Burke who has just started on tour in Mrs. Dot, the play in which she has appeared all season at the Lyceum Theatre

CULLED FROM THE THEATRES

TWO dramatic events of importance held the attention of playgoers during Holy Week—one the joint appearance for the first time of E. H. Sothern and Julia Marlowe in a revival of "As You Like It," and the other the New York debut of Marietta Olly, the German actress, in an English-speaking rôle. After a several weeks' engagement at the Academy of Music in Shakespearian repertoire Mr. Sothern and Miss Marlowe appear to have left an unsatisfied dramatic longing, and it was because of this that they returned for an extra two weeks on Monday night, March 21. As before, Miss Marlowe appeared as *Rosalind*, but her co-star elected to play the rôle of *Jacques*, instead of the youthful *Orlando*. Inasmuch as this part was the first one in which she appeared in Shakespeare plays, Miss Marlowe's presence on the stage of the Academy the opening night drew a large audience. It is some years since this charming player has donned doublet and hose, and there were many who wanted to see her again in one of the most appealing characters she ever has assumed. The settings of "As You Like It" for this engagement were wholly new, and it was the play at each performance of the first week.

"The Whirlwind"—the rechristened play of Henri Bernstein, which was first given on the other side under the title of "Baccarat"—was that in which Mme. Olly made her bow to local theatre patrons at Daly's Theatre on the evening of March 23. It is not a pleasant theme that Mr. Bernstein has exploited, but the character of *Helene de Brechebel*, undertaken by Mme. Olly, is reputed to be one of wide dramatic possibilities. Appearing with her were John Emerson, Thurlow Berger, Albert Gran, Caroline Harris, Roslyne Mundell, Donah Benrimo, Malvina Longfellow, Melville Stewart and Charles Cary. Reviews of both the foregoing plays will appear in a lafer issue of Vogue.

A lecture of peculiar timeliness was given by E. M. Newman in Carnegie Hall, on Sunday evening, March 20, when he illustrated with pictures the country in which Colonel Theodore Roosevelt has lately been hunting, and showed numerous photographs of the former President and his son Kermit during their recent African sojourn. One of the points which Mr. Newman made in speaking of his lecture was the erroneous belief that Colonel Roosevelt has been hunting in an almost impenetrable country.

Kitty Cheatham gave her annual Easter matinee at the Lyceum Theatre on Monday afternoon, March 28, introducing several of the eighteen new selections which will be installed in her repertoire during the coming year. In the programme were two of Hillary Belloc's "Cautionary Tales and a Moral"—"Matilda" and "Charles Augustus Fortes," for which Liza Lehmann provided the music. There were also several new children's songs, and Oscar Wilde's prose fantasy, "The Selfish Giant."

A unique one-act play, "After the Opera," was recently retained at the American Music Hall for an additional week as the result of popularity attained during the first six days of its presentation. Willa Holt Wakefield, a pianiste who has a faculty of entertaining her audiences by spoken lines with running accompaniments, was another featured performer on an ex-

THE DEATH OF SISTER BEATRICE (EDITH WYNNE MATTHISON)

The final scene of "Sister Beatrice," which is the latest production at the New Theatre

tensive programme, which also included Henry Lee, the Four Mortons, and Rinaldo, a clever violinist. At the Plaza Music Hall "La Gosse," in which La Danse Noire figures, occupied the position of first importance, with Divine Myrma, the diver; Nicholson and Morton, Searl, Allen and Company, Fisher and Burkhart, and Kathryn Miley arranged according to their respective merits.

Harry Bulger, a rough and ready comedian with a wide popularity among vaudeville patrons appreciating this sort of nonsense, was one of the attractions at the Colonial Theatre during Holy Week. Edward Davis also introduced, for the first time at that playhouse, "The Picture of Dorian Gray." Other features on the Colonial bill were Jesse Lasky's "At the Country Club," Waterbury Brothers and Tenney, Flanagan and Edwards, and Leo Carrilo. At the Bronx Theatre Gertrude Hoffman, Homer Lind and Company, and Claire Romaine were the principal entertainers.

Annette Kellermann, who is modestly advertised as "The Venus of the Deep," was the principal attraction of the offering at Keith and Proctor's Fifth Avenue Theatre during the last week in Lent, and her skill never shone to greater advantage. Margaret Moffat, in Sewell Collins' snappy farce playlet, "Awake at the Switch," proved as interesting as ever for those in search of momentary relaxation, while Wright and Dietrich, Tom Edwards, Charley Case, Bowers, Walters and Crooker and a number of others helped in the general effort to entertain along vaudeville lines.

Laurence Irving has begun rehearsals of "The Three Daughters of Monsieur Dupont"—a play by Eugene Grieux, in which he and Mabel Hackney are shortly to appear.

Charles Cherry, who has won recognition as a light comedian, and who recently appeared in New York in "The Bachelor," has been engaged by Charles Frohman as a star. His next play will be a comedy melodrama to be caller "The Spitfire"—the work of Edward Peple. Mr. Cherry will follow Mrs. Fiske at the Lyceum some time in April.

Monday evening, April 11, Rene Fauchois' drama, "Beethoven," wil have its premier at the New Theatre. Donald Robertson, a Scotch player, has been secured to play the title rôle, and a company separate from the present New Theatre organization will be engaged to appear in the play, in order not to interfere with the first tour of the regular members, who leave on the above mentioned date for a ten weeks' trip, to include the leading cities of the United States.

Gerson's Tinytown Company, numbering fifty midgets from the Royaume de Lillipute, Paris, is a feature recently added to the Hippodrome's big bill. These clever people have made one of the pronounced successes of the performance.

If "Rebecca of Sunnybrook Farm" still continues to draw full houses in other cities it will probably not be brought to New York much before the close of the present dramatic season. Kate Douglas Wiggin, author of the book, who also made the dramatization, observes wisely that she likes people to smile and laugh with her, because "a merry heart doeth good like a medicine."

Lee Kugel, the publicity representative for Henry B. Harris, says that the wail of the New York dramatic critics—who have asked if we are never to have a drama of American social life minus a hero who is not basking in the magenta firelight in faultless evening clothes—is to bear fruit in "A Man's a Man," in which Robert Edeson is to appear in this city before long. Mr. Kugel states, modestly, that it is a good play.

THE OBER AMMERGAU PASSION PLAY OF 1910

GREAT preparations are being made in the little mountain-hidden village of Ober Ammergau, Bavaria, for the production of the Passion Play, which will begin in May and continue until the middle of September.

Many improvements have already been made, including the widening of three of the streets leading to the great auditorium, and the widening of the plaza in front of the ticket office. A large photographer's studio has been erected next the dressing room, and—as protection against fire—a station has been established in which twenty-one men are to be detailed, although the representations are always given during daylight. And to care for visitors who may become ill from any cause a temporary hospital has been established with attendants and nurses under the direction of the village doctor.

The principal roles together with their impersonators are: Prologue, Anton Lechner; Choir Leader, Jacob Rutz, who acted in the same capacity in 1900; Christ, Anton Lang, who acted this role in 1900; John, Albrecht Birling; Peter, Andreas Lang; Judas, Johann Zwink, third time; Pilate, Sebastian Bauer, second time, and Magdalene, Maria Mayr.

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Eddie Gordon, Hattie Williams and Ernest Lawford, dancing in "The Girl He Couldn't Leave Behind Him," now playing at the Garrick Theatre

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IN THE WESTERN SHOPS

(*Continued from page 51*)

shoulders, and the tight three-quarter sleeves are of cotton material in the popular Persian coloring—delicate blue, green and yellow. The price asked is $30. The hat shown in this sketch is of straw-colored hemp in a very large garden shape, simply

No. 1. Effective little street dress with yoke and sleeves of cotton material

trimmed. A wide band of hemp ribbon in a very dark mauve shade encircles the crown and ends in a large, loose bow. The price is $15.

In marked contrast to many of the new models is one of heavy Arab silk in natural color. The coat is perfectly plain, semi-fitting, and has a cuff of the same material. The skirt is a Paquin model, plaited with groups of six plaits on either side, caught into a flat panel at the knees, the panel fitting without any fullness on the hips. It is a splendid model for hard wear, and the silk is of the most serviceable kind, being coarse in texture, but having no rough edges. Price $37.50.

Sketch No. 2 shows a very pretty model in Nattier blue chiffon cloth, made over a slip of white china silk. It has the appearance of a gown and separate tunic, but it is a one-piece gown, and fastens invisibly at the back. The chiffon has a tiny pattern of white, running all over it, lightening it considerably in color, and showing to advantage the darker satin which outlines the tunic and forms the girdle. Button molds covered with satin trim the band of satin down the front. The chemisette is of white net and has round collar of Irish crochet. The sleeves are plain, shirred at the inner seam and finished with satin bands. Price $57.

Jungle cloth, a new material especially made for motor coats, is soft and pliable and resembles heavy satin. Having a smooth finish, it is very practical, particularly for touring, as dust will brush off easily. It is made in seven shades of brown and green. Motor coats of this cloth in exclusive modes cost $85.

There is a very smart motor coat for hot weather of linen-satin cloth, in a light bronze shade, with collar and sleeve binding of rose-colored crash. On the shoulders there is a short lining, the sleeves being also lined so that the coat slips on easily. The sleeves, which are rather wide, are shirred into a four-inch cuff of the material. The coat is fastened with large buttons of oxidized leather. Price $55.

Quite indispensible for tailored suits is the separate waist which fills in on so many occasions. An excellent model, which not only has its attractiveness to recommend it, but has the added advantage of occupying little space when packed, is made of black chiffon cloth over cloth of silver. It is hand-made, and is fashioned on very simple lines, there being just enough fullness in the chiffon to allow it to hang easily over the silver lining, which shows through in the most bewitching way. The sleeves are long and plain, having for trimming narrow half-inch bands of taffeta. These bands are about three inches long and have a tiny, flat buckle of silver tinsel on each end. They are placed about an inch apart on the outer edge of the sleeve, all the way from shoulder to wrist. The same trimming is used in front to give the effect of a tiny yoke, where, also there are touches of red, blue and green embroidery placed close to the bands. Price $50.

Wide Dutch collars, so becoming to the girl with the pretty throat, are again to the front. Cut square, made of heavy linen with a scalloped edge, and having a pretty design of violet embroidery in each corner, they are decidedly attractive. They lap over in front, and are either fastened with three small pins or finished with a jabot of lace. Being without bands, they are easily and quickly adjusted to any collarless frock. They cost $2.50.

A fresh touch can be added to the plain linen suit of last year by changing the buttons and using instead of flat pearl those of brass, tinsel or colored crochet in a darker shade than the material, or in a contrasting color. These crocheted buttons are made to order on ten days' notice,

No. 2. Pretty one piece gown of blue chiffon cloth and darker satin

in any color, for 95 cents a dozen in the ordinary coat size. The larger size cost $1.25 a dozen while an extra large button costs $2.50 a dozen. A flat gold button made of closely woven tinsel thread is priced at 55 cents, and there is a beautiful button of silver-gray soutache braid made in the shape of a flat ball for $1.95.

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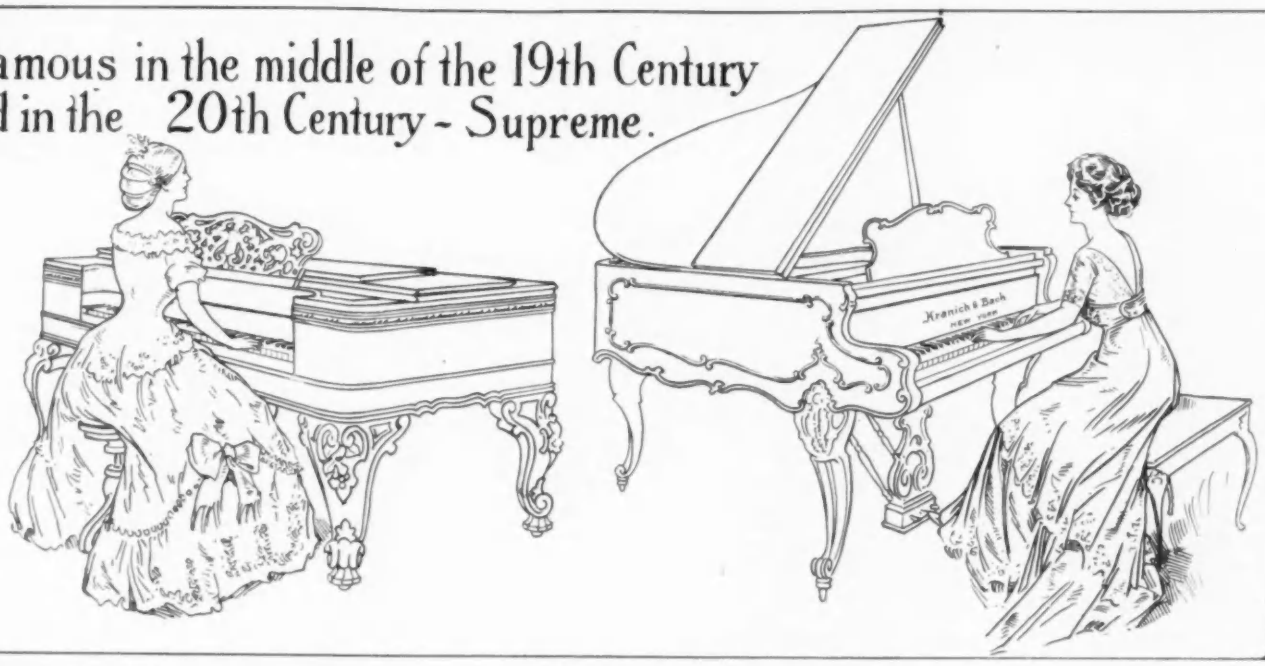

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A REMARKABLE establishment which sprang into favor from the very first, threatens to bring about a revolution in what has been sometimes rather ironically termed "beauty culture". It is founded on common sense and practical experience combined with a rare regard for hygiene and thorough knowledge, so that the success it has already achieved is not to be wondered at. An interesting feature of this place is the school of instruction through which all who have sufficient aptitude may perfect themselves in the care of such personal details as the hair and the skin—massage of the face, neck or scalp, manicuring, shampooing and hair-dressing. A thorough course in all branches is offered, special teachers being provided for each subject and only post-graduates are permitted to practice. University principles of instruction are used and the students are required to attend lectures, and take notes in the order appertaining to any college course. The greater part of a large, airy floor is set aside for this purpose. There is a lecture room where a physician describes the structure of the hair and scalp, and gives demonstrations of the possible diseases of both, and the means which should be taken for their cure.

Another department is devoted to practical instruction in shampooing, singeing, cutting and hair-dressing; still another to facial and neck massage; the fourth and last room being filled with students of manicuring. It is all very interesting and beautifully clean, being quite the most sanitary establishment of its kind. A long row of large, well ventilated rooms is reserved for the ever-growing clientele who enthusiastically claim that here personal interest united to skill and experience bring about results little short of surprising. No upholstery takes away from the remarkably hygienic character of these little rooms where each feature but serves to emphasize the extreme attention which has been given to every detail in order to bring about a perfect whole. Even the little tables for manicuring are a delight with their spotless surface of white enamel and little racks of glass with ivory implements! One may count unfailingly on satisfaction, for ultimate results alone are considered in the conduct of the business. No time limit is set for those who come for a treatment of any kind, and the specialists are enjoined to take as long as the case demands whether the time may run to the close of the second hour or occupy but the customary half or three-quarters of an hour. All that I have said must go for little if it does not show the confidence this ideal place has established in my esteem.

The veritable antithesis of Pandora's box of evils is before me as I write, for surely in this packet of notably fine toilet preparations a cure can be found for almost any of the ills to which the skin is heir. In cases without number, beauty is far from being elusive or hard to obtain, for it is often to be gained by nothing more difficult than care, attention and the use of proper toilet preparations. I make this statement advisedly because undoubtedly the first two essentials of beauty are a clear fine skin and a fresh complexion. Given these any woman can look attractive even though her features be irregular or lacking in harmony. Unfortunately, however, in the endeavor to secure a beautiful complexion it is possible to make errors of judgment in the means employed and to injure instead of benefit the skin by the use of inferior preparations. The delightful little package referred to holds nothing which can work havoc with the most delicate of skins and is sufficient to keep the latter in perfect condition, since it contains a cleansing cream, tissue food, and skin tonic. Besides these more remedial preparations there are three merely beautifying ones—a complexion powder, liquid powder and rose tint. The latter is in liquid form and gives a good healthy color to the cheeks and lips; it need not be shunned through fear of injuring the texture since it is said to be purely vegetable in composition. The price is 50 cents a bottle. The liquid powder which sells for the same sum is simply a beautifier, but very useful where the skin is rough in texture or coarse, as well as where the color is apt to become red or blotchy. It is invisible, cannot rub off and makes a defect-hiding veil of creamy hue. For evening toilet under the conditions mentioned, this is invaluable for use on the neck and arms as well as the face.

Face powder should always be matched to the natural tone of the skin in order to get a good effect, and white is scarcely ever the right choice since pink or brunette is almost sure to be more harmonious unless the complexion be pure blond in tint. However all three shades may be obtained in the powder of the series which sells for 25 and 50 cents a box. Like most tonics for the skin the one in question has some astringent qualities which make it especially useful in refining the pores, but in addition to this the tonic properties will strengthen facial nerves and make the skin smooth and healthy. It acts as an antiseptic and allays irritation, being delightfully refreshing and stimulating in its action. The price is 75 cents a bottle, or $1.25 for a larger size containing twice the quantity. Of the two creams it need only be said that both preparations are highly spoken of by everyone who has used them and are said to be pure in compounding. The price of the cleansing cream is 25 cents a trial tube, and of the tissue food $1 for a small jar.

Thoroughly established in favor is a variety of talcum powder which has found a place in almost every well appointed nursery in the United States. Though talcum is greatly appreciated by adults its most important use is found in the excellent results it brings about when used for young infants whose delicate skin must be carefully guarded from all contaminating influences or impure substances. For the cure of chafed skin, irritations of all kinds, prickly heat or minor disturbances there is nothing like it, and a generous sprinkling with talcum powder sometimes acts in a most gratifying manner where complicated measures have been known to fail. A new and spicy odor is to be had in the well known variety mentioned as well as in the violet perfumed mixture with which we all are familiar; an even newer feature is the shade of one of these fragrant powders which is made in a delicate pink that is as near the natural flesh in tone as anything in the line of powders when well rubbed in. The price is exceedingly reasonable—as much so as is possible for such highly meritorious productions.

A new lotion only to be found at an exclusive private establishment is sure to prove interesting to the hundreds of women who are struggling with the problem of reducing superfluous flesh without two great sacrifices in the way of diet and exercise. This is one of the most encouraging means offered as it involves no lengthy rubbing, discomfort or inconvenience and is made by a French specialist whose former productions have proved successful. The lotion is to be applied locally wherever needed and in two or three treatments a change can be noticed though this change is at first merely a softening of the tissue which gives the effect of a little flabbiness. The flesh is apt to be very solid where superfluous flesh is found in large quantities, and the solidity makes it very difficult to diminish, but the lotion in question begins by attacking the hard walls of flesh and bringing them to a more amenable consistency. Two bottles will show conclusively what may be hoped for in results, for a decided change will be seen in the parts treated. The specialist who has originated this lotion has been established in America for over half a decade, and is very skilful in all laboratory work, putting up each of her preparations personally. She is thoroughly abreast of the times in all the new developments of preparations for the toilet, having received a diploma for her studies in France before coming to this country.

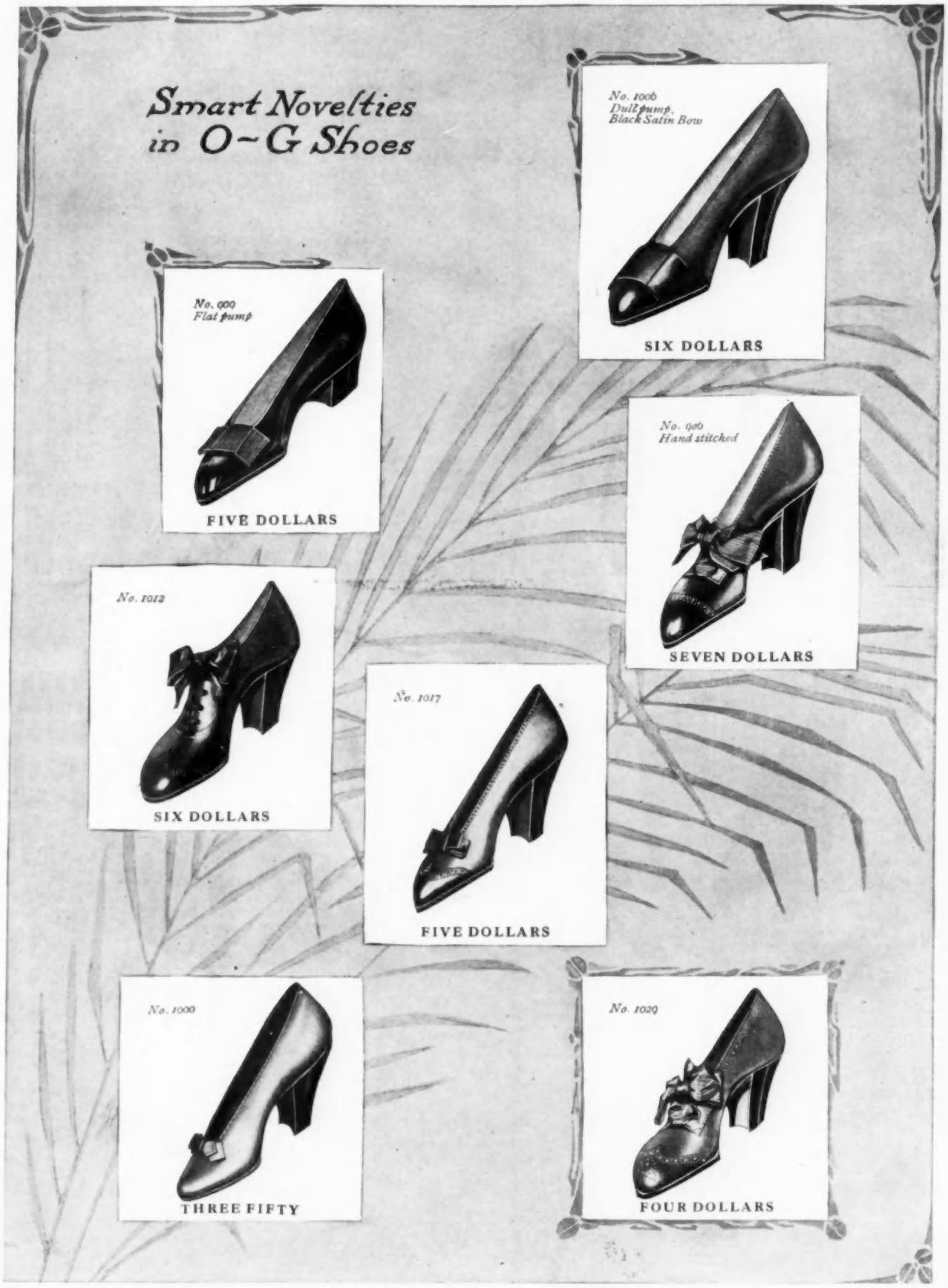
If you are to be a bride or a guest at a spring wedding you will find the next issue of Vogue of special interest. It is published April 25th. Price 15 cents. For full announcement see page 98.

SPRING FASHION BULLETIN

By O'CONNOR & GOLDBERG, CHICAGO

Obtainable promptly by post with the same scrupulous care in selection, the same intelligent fitting, and the same certainty of wearer's satisfaction, that make personal purchases in the O-G Booteries so agreeable an experience and so notably satisfying a memory.

When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.



When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.

The NATIONAL STYLE INFLUENCE of the original O-G Models put forth each Season is no longer open to question. The growth of O-G shoe designing into *a national determinative factor* has been rendered possible only by our success in meeting (*and ANTICIPATING*) the graceful, winsome and smartly correct exactions of those women whose artistic judgment and social status make their opinions equivalent to law in the world of garb and manners.

O'CONNOR & GOLDBERG

ADDRESS FOR INTERSTATE ORDERS **REPUBLIC BUILDING, CHICAGO**

Chicago Retail O-G Stores for Women, 46 Madison Street, in the Heyworth Building — and 205 State Street, (Second Floor by private elevator)

Your Bakeshop

Ever see the place where your bread is baked? Is it clean? Is it sanitary? During the last year hundreds of bakeries were condemned by state and city Boards of Health.

Whether you buy your bread or bake it in your own kitchen it cannot be so clean, so pure and nutritious as

Shredded Wheat Biscuit

It is baked in our two-million dollar sunlit bakery—the cleanest, finest, most hygienic food factory in the world. It contains all the body-building nutriment in the whole wheat made digestible by steam-cooking, shredding and baking. Delicious for breakfast with milk or cream or for any meal when combined with preserved or fresh fruits.

For breakfast heat the biscuit in the oven to restore crispness and pour over it hot milk, adding a little cream and a dash of salt.

Made by the

Shredded Wheat Company
Niagara Falls, N. Y.

"Lulu," Miss Anna Sand's Blue Pomeranian

CONCERNING ANIMALS

IT would seem that all the prominent members of the A. S. P. C. A. (Greater New York) are not in accord with the pro-vivisection sentiments recently published in the official organ of the Society, a committee consisting of John H. Iselin, chairman; Jefferson Seligman and Lorillard Spencer, Jr., having appeared before Governor Hughes to enlist his interest in a "movement to prevent the further torture of animals in the name of science." In the report laid before him it is provided, among other measures, that the "Governor appoint an unpaid continuing committee to consist of, say, seven members, of whom three shall be nominated by the State (or other) medical association, three by the A. S. P. C. A., and one by a majority vote of the other six; that no vivisection shall be practiced within the State except on premises designated by the Commission, and that no vivisection shall be practiced for the purpose of demonstrating facts already known, unless all animals used therefor be rendered and kept completely unconscious of pain during the entire demonstration and then be put to death immediately and painlessly. The Society for the Prevention of Abuse in Animal Experimentation, of which Mr. Frederic P. Bellamy is the leader, has also been pushing a measure looking to the appointment of a legislative committee to inquire into the conditions existing in animal experimentation in the laboratories of this State, and all this great and varied activity is largely due to the initiative and unremitting work of the "Herald," which has now extended over a period of more than two years, and to the propaganda of the New York Anti-Vivisection Society (restricted vivisection).

RECKLESS SPEAKER CONTRADICTED

Professor Frederic S. Lee, of Columbia University, who often appears before audiences as the advocate of vivisection, and who is usually supported in his contentions by a number of physicians of his way of thinking, should realize since the public meeting held in Newburgh in mid-March for the purpose of discussing vivisection, on which occasion his statements in regard to the closed door maintained by the vivisectionists were most convincingly refuted, that to meet opponents in open debate is quite a different thing from that of attacking them in the columns of a journal which will not publish their replies. All those taking part, whether pro or con, in such an important controversy should consider well the truthfulness of their statements.

A WELL MANAGED SOCIETY

The latest annual report of the New England Anti-Vivisection Society shows that it acted wisely in regard to a bequest of $100,000, which could only come to it after the death of three persons now living, by compromising with the heirs on a basis of $25,000 to be delivered immediately.

HUMANE MOVEMENT NEEDS BRACING UP

In its report of anti-cruelty societies in the United States issued by the American Humane Association for 1909, it is noted that 103 were returned as "dead," and 92 as inactive. Considering that out of more than seventy millions of people in this country fewer than 60,000 are members of humane societies, it is plain that the lapse of 200 societies in one year is a serious loss. It is time that an organization was formed for the express purpose of administering the humane situation in this State, and it is to be hoped that the newly formed one under the chairmanship of I. B. Y. Warner, of Rochester, will meet with generous support.

SOME QUEER ANIMALS

While the prevalent belief that most wild animals can be bred in captivity is founded upon fact, there are a number of exceptions, and the fur seal is said to be one. The seals which amuse Zoo crowds with their clever tricks are hair seals, and belong to an entirely different species. It would not be possible to confine the fur seal, for so greatly is it opposed to being deprived of its liberty that it will starve itself to death rather than submit to such a condition. Another irreconcilable is the Tasmanian "devil"—an odd little marsupial about 2 feet long, somewhat resembling in appearance a baby bear—which is to be found only in the large island of Tasmania, to the south of Australia. This animal is extremely ferocious, doing great damage to the farmers' flocks and barn yards, and, even though caught in infancy and treated with the utmost kindness, it never develops into a gentle creature. Among the more recently discovered oddities of animal life

(*Continued on page 68.*)

Orchard Minstrel owned by the Red Brook Kennels

Champion Ace of Spades of Red Brook Kennels

TUB DRESSES

Simple and ready to use

White linen, with collar, cuffs and belt of red or blue silk

MRS. COPELAND
The Cambridge Building
334 Fifth Avenue, New York

Manning-Bowman ALCOHOL Gas Stoves

The Alcolite Wick-Feed Burner burns denatured alcohol

MANNING-BOWMAN Alcohol Gas Stoves can be used interchangeably with Chafing Dish or Coffee Pot Style Percolator and, in addition, will take any cooking utensil and cook as complete a meal as can be done on a kitchen range. These stoves are supplied with Manning-Bowman Chafing Dishes or may be bought separately.

All dealers have them and the Manning-Bowman Quality Coffee Percolators, Chafing Dishes, "Eclipse" Bread Mixer, etc.

Write for free Book of Recipes and Catalog "D-34."

MANNING, BOWMAN & CO.
Meriden, Conn.

No. 84 Stove used with No. 345 Chafing Dish

"VIYELLA"

REG'D

FLANNEL

New **Spring** and **Summer** designs are now being shown at the leading retail stores.

Viyella tailor-made suits can now be obtained at the garment and suit Dept. in cream grounds with neat stripes of black, blue, helio, tan, etc., for mountain and sea-shore.

AVOID IMITATIONS

DOES NOT SHRINK

Dr.

J. PARKER PRAY'S TOILET PREPARATIONS

No. 1937 Guaranteed under the Food and Drug Act, June 30, 1906

ROSALINE

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

HY-GEN-IA

FACE POWDER

A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin. Flesh and White, 50c. a box.

CREAM VAN OLA

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.

Send stamp for illustrated booklet.

Dr. J. Parker Pray Co.

Established 1868.

12 E. 23d St., N. Y. City

Sole Manufacturers and Proprietors.

Don't you want soft, clean, and fluffy hair without the bother of washing?

W & B Swedish Hair Powder The Dry Shampoo

Removes dust, grease, excessive oil, makes the hair soft, clean and fluffy, easy to arrange and keeps the hair in splendid condition.

Large size **$1.00**, Small **50c** (by mail **60c**). For Sale by all first-class dealers. If you cannot get it, **send 10c for a liberal trial package and our pamphlet,** "How to Have Handsome Hair."

Waldeyer & Betts
Dept. V
170 Fifth Avenue
New York

is the harpy eagle, which is native to the region of the Amazon, and preys chiefly upon monkeys.

AN ANTI-VIVISECTION MASS MEETING

The free mass meeting held in New York under the patronage of the New York Anti-Vivisection Society and its friends, at which Honorable Stephen Coleridge was the speaker, was well attended, and judging by the manner in which allusions to the cause were apprehended and applauded most of those present must have been well versed in the literature of the movement. It should be remembered that Mr. Coleridge and his English society do not stand for abolition, but for regulation, and full anaesthesia.

Champion Sinbad The Sailor of Red Brook Kennels

The dignified head of handsome Orchard Minstrel

Red Brook Jester

PROS AND CONS OF VIVISECTION IN THE MAGAZINES

With the Anti-Vivisection Exhibit having completed its twentieth consecutive week in mid-March, (it is now at 8 East Thirtieth Street), and the distribution of an immense amount of literature, the question has become what is known as a live subject for magazine exploitation. The Ladies' Home Journal has given space in its March number to the anti-side, reserving the pro-vivisection view to be presented in a later issue; the March number of the North American Review contains an anti-article by an English physician, and other magazines promise still more. The spokesmen for the vivisectionists—Prof. Frederic Lee of Columbia, Dr. Ewing of Cornell, Dr. Flexner of the Rockefeller Institute, and Dr. Lambert of the College of Physicians and Surgeons, all publish their criticisms and defenses of vivisection in the New York Times; but as this journal has positively refused to permit the ante-vivisectionists to use its columns in printing their side of the argument, it is of little value to those who wish to study the question impartially. Its course in this regard is in marked contrast to that of the Evening Post, the Globe, the Sun, the Tribune, and the Mail and Express, which give space to discussions of both sides of the question.

ORIENT SHAMES THE OCCIDENT

The Place of Animals in Human Thought, by the Countess Evelyn Martinengo-Cesaresco, is commended by a brilliant reviewer for its influence in giving our animal associates a fairer chance in life. It is contended that whatever one may think of the doctrines of some of the Oriental religions, respecting animal immortality and transmigration of souls, as unfolded in this book it is certainly true that many western Christians have much to learn from Asiatics in the matter of the humane treatment of beasts.

THE ATTRACTION OF MUSIC

Out in Portland, Oregon, this winter, observers have been much interested in the delight large numbers of sea gulls have appeared to take in the music furnished by a powerful electric organ in a roller skating rink, assembling about the edges of the tent and listening to the notes, oblivious of the moving crowds. But more interesting still, is the fact that the sight has been deemed of sufficient importance to be made the subject of news items in the press of west and east, if only for "fillers." Such items will tend to interest the general public in the lives and experiences of the humbler orders of sentient creatures. Some day we may furnish music for the inmates of our city Zoos.

STUPID CRUELTY

In some parts of the State of Tennessee a most cruel and stupid slaughter of robins is going on. The little creatures sell for 10 cents a dozen, which has induced many men and boys to engage in their wholesale slaughter, and it is even reported that hunting parties going after dark to capture the roosting birds, have taken in a single night as many as 2,600. It is estimated that in the first three weeks of the slaughter 150,000 robins were destroyed, this large army of the useful insectivorous friends of the farmer being sacrificed for the paltry sum of about $1,300. Hasten the day when nature study in the schools will include training in the value of bird service to mankind. The starving cattle on the plains have also been brought to the notice of the public, and attention has this season been called especially to the sad fate of the 20,000 elk and thousands of deer ranging in the Jackson Hole country (Wyoming), which have been suffering from lack of food, owing to the severity of winter weather. The feeding grounds to which they were forced by weather conditions had been previously fed over by cattle in the late autumn, so that there was little forage remaining, and as no relief could be given, it is expected that heavy losses from starvation will occur before the spring pasturage is available. The State of Wyoming fed 5,000 elk to save the herd from utter extermination.

THE SAD ENDING TO AN UNHAPPY LIFE

The killing of an unfortunate elephant belonging to the Norris and Rowe Circus was made a spectacle in Evansville, Indiana, a few weeks ago, which it was estimated that four thousand curious and inhuman persons witnessed. The animal went suddenly mad, and it was decided to execute her the next morning, but as she broke loose and attacked the other animals, as well as many keepers, a rope was thrown around her neck and run through pulleys, and horses attached to the ends pulled in opposite directions. A truly horrible death, and a sufficient answer to the contention that the life of performing animals is not a cruel experience. When human education is properly and generally taught in the schools those who now support themselves by the torture of performing animals will have to seek other and more worthy means of support. It is pertinent to ask how a human being would enjoy being captured by a gorilla and made to do tricks in the jungle.

These (and many other)
Professional and Society Women
USE AND PREFER
Crème Nerol
ABOVE ALL OTHERS.
Read their Letters:

Margaret Anglin

I did not think it possible for you to make your miraculous CREME NEROL more wonderful than it was, but the last quantity you sent seems beyond anything you have yet done. I hope the six large jars Miss Hall has ordered for me will arrive in time for my trip, as after three years' use I should be lost without it. It has spoiled me for any other.

Julia Marlowe

It is gratifying to me to recommend CREME NEROL as a most agreeable cleanser and food for the skin, and to endorse without reserve Mr. Pullen's method of facial treatment.

Maxine Elliot

I hope you will excuse this tardy acknowledgment of your kindness in sending CREME NEROL, which came at an opportune moment when I was reviling some of the drug-store brand, and yours seemed even more delightful than ever in comparison.

Julie Opp

I find your CREME NEROL most delightful. It is most soothing and softening to the skin. It is one of the best I have ever used.

Geraldine Farrar

I am very glad to express my complete satisfaction with the delicious CREME NEROL made by Forrest D. Pullen. It has my hearty and sincere recommendation.

Bernice de Pasquali

Having used your CREME NEROL for some time, I find it most delightfully pleasant in every way, and shall recommend it to my friends as the most perfect cream for massage.

Virginia Harned

CREME NEROL is the best cleansing and tonic cream I have ever used. I recommend it to members of my profession and of all professions.

Frances Starr

CREME NEROL is exceptional, both as to quality and results. It is superior to any facial cream that I have ever used, and I take pleasure in recommending it.

Laura Nelson Hall

Of making and using cold cream there is no end, but I have really found your CREME NEROL to be the best skin emollient I have ever used. I most cheerfully and voluntarily recommend it.

What **CRÈME NEROL** is

CREME NEROL is a combination of the very purest imported oils, and every jar is prepared under the personal supervision of Mr. Pullen, who is a face specialist.

It is a delicate blend of oils and other healing and nourishing agents of proved therapeutic value to the complexion.

Not a drop of preservative or an atom of harmful ingredients enters into its composition, and it most positively will not promote the growth of hair on the face.

What **CRÈME NEROL** does

Used as directed, the tonic effect of CREME NEROL upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced.

It softens, whitens, refines and beautifies with nature's most efficacious aids the sallow, rough or impaired complexion.

As a cleanser of those minute safety valves of the skin (the pores) it is unequalled.

CREME NEROL gives perfect protection to the skin under all weather conditions and is particularly recommended to automobilists.

CREME NEROL represents the climax of success in facial creams. Aside from its absolute purity and freshness it contains ingredients highly beneficial and beautifying to the skin, the result of skillful and experienced compounding, to which is added the touch of the face specialist which gives CREME NEROL its delightful charm. Mailed to any address on receipt of price, $1.00 the large jar.

CREME NEROL is NOT sold in department or drug stores, being freshly made on order and obtainable only of

FORREST D. PULLEN
Face Specialist
318 Lewis Ave., Brooklyn, N. Y.

YOU may sit at ease in an arm-chair, or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

THE *Pneu* Form is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality. Society women appreciate this form because they need not remain at home for fittings while the maid alters their garments. Ladies who have their dress-making done at home need not stand for hours, nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please." An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure, instead of a task.

The same form may be used by any number of women.

To reproduce exactly every individual peculiarity of your figure, all you need do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

Insert the *deflated* Pneumatic Form inside this lining and *inflate* until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest details without the tiresome process of "trying on." You can literally "see yourself as others see you."

When not in use let the air out and pack Form and stand rods in the box base until wanted again, or the Form may be left inflated ready for use.

Call and see demonstration or write for Booklet "C-20."

Pneu Form Company

322 FIFTH AVENUE

N. W. Cor. 32d Street

NEW YORK

Telephone 4250 Madison Square

Your Complexion Need Not Be Ruined by Sun or Winds

The Chill and the Dampness of the early Spring have no Terrors for the User of

Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

For by its daily application the skin can be kept delicate and clear, with the bloom of youth—absolutely unaffected by the ravaging elements.

Gouraud's Oriental Cream not only strengthens the tissues, but also brings to the cheek the soft rose-like tint that every woman so ardently desires.

Its use is not only beneficial, but pleasing and enjoyable. Cool and refreshing, **Gouraud's Oriental Cream** is like the touch of a balmy summer's breeze. For its invigorating qualities make it welcome by every tired society woman.

Most important of all, the testimony of users during the past sixty years, proves conclusively and without the slightest shadow of a doubt, that Gouraud's Oriental Cream is not conducive to and will not cause growth of hair on the face. Don't experiment with other preparations—use one that has been tested by time and vouched for by thousands of satisfied users.

Price, $1.50 per Bottle

Gouraud's Italian Medicated Soap is invaluable during the spring season for every woman. It cures skin troubles and soothes chapped face and hands. Why chafe your skin and ruin the beauty of your hands by the use of ordinary soap, when **Gouraud's Italian Medicated Soap** will assure you comfort as well as positive benefit.

Price, 35c. per Cake

For Sale by Druggists and Fancy Goods Dealers, or sent direct upon receipt of price.

Send 5c. in stamps for a book of **Gouraud's Oriental Beauty Leaves**, a handy little article of perfumed powder leaves to carry in the purse.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

WHAT THEY READ

THE CROSSWAYS. By Helen Reimensnyder Martin, Author of "Tillie, A Mennonite Maid," "Sabina," "The Betrothal of Elypholate," Etc. New York: The Century Co. $1.50.

HERE is Mrs. Martin again with a novel of contrasts, dealing as usual with her favorite "Pennsylvania Dutch". This time Mrs. Martin has chosen to introduce into the life of the Germans of Lancaster county a Southern girl of refinement, spirit and gentle breeding. The husband of this girl is the able and energetic young Pennsylvanian of German stock who has been educated as a physician, and after a schooling in the New York hospitals returns to practice his profession in the region of his birth. There have been some very eminent physicians of this very stock, one at least in Philadelphia whose forebears for several generations practiced medicine among their own people.

Now the Southern wife might have got on after a fashion with the crudely simple family of her husband if he had had the tact to prepare her effectively for what they were and for what they would expect of her. Later when the young couple were established in their own home, the husband's limitations again worked ill to the little household, for with all his force and technical training he remained in some respects a semi-barbarian at heart. His eyes were a little opened to this fact by the rude speech of his outraged old preceptor in what must rank as almost the best scene in the book.

Mrs. Helen R. Martin, author of "The Crossways"

Mrs. Martin is no less certain than usual of her touch in dealing with the native German stock of Lancaster county, and she is happier in her management of the exotic stranger than in preceding books. Indeed her realization of the Southern girl is the most striking evidence of the author's growth in the art of fiction, for her Mennonites are much as they appear in her first fresh and charming story. The element of love is also handled with more penetration and power in this story than in Mrs. Martin's earlier books, though it cannot be pretended that even her latest book contains the promise of any future fiction of really large scale. Mrs. Martin, it is said, has not endeared herself to the communities whose life she has attempted to picture in her fiction.

THE STORY OF DUTCH PAINTING. By Charles H. Caffin, Author of How to Study Pictures, Etc. The Century Company. $1.20 net.

Mr. Caffin and his publishers have done a valuable service to every-day folk by providing this inexpensive, not too technical, and suitably illustrated book on the Dutch painters of the seventeenth century. It is Mr. Caffin's method to sketch very briefly the life of the artist he is discussing, place him critically as to the art of his time, discuss his spirit and technique, and indicate where good examples of his work are to be seen. He is especially happy in his parallels of different artists. For example, he seeks to contrast those two great men, Rembrandt and Franz Hals, by saying that Hals is the raconteur, Rembrandt the thinker. Of course he says much more than this, but in these few words he presents the key to their two spirits. Again, he sheds an instructive light upon Jacob Van Ruisdael when he says that the painter has been commonly misunderstood as a romanticist by reason of his late subjects, mountain scenery, and the like, and that he is best seen in his earlier and quieter landscapes realistically rendered. This is an especially apt criticism for the guidance of the American student, for it is Van Ruisdael's later pictures that are best known in this country. It is a little disappointing to find Mr. Caffin dismissing Albert Cuyp with a brief and rather cold criticism. He says that his best pictures, about fifty of which are masterpieces, are to be seen in a few European galleries. We believe that some of the pictures labeled Cuyp in this country have been questioned, but surely one or two of them have great charm. Peter de Hooch Mr. Caffin hails with an enthusiasm that will delight those who know and love the few delicious examples of that painter's work to be seen in this country. He speaks with warm approval of the lovely little De Hooch in the Boston Art Museum. More than thirty well-executed photo-engravings illustrate this excellent little volume, among them many fine examples of Rembrandt, several of VerMeer, and Paul Potter's incomparable "Bull".

TRUXTON KING, A STORY OF GRAUSTARK. By George Barr McCutcheon, Author of Graustark, Beverly of Graustark, Etc. With Illustrations by Harrison Fisher. Dodd, Mead & Co. $1.50.

Mr. McCutcheon has betaken himself once more to Graustark in the fond hope, no doubt, of discovering another gold mine in that land of romance and adventure. This industrious author has however, scarcely "made good" in his latest excursion—at least, by comparison with the generous measure of popular welcome extended to the earlier Graustark yarns.

Truxton King conforms conscientiously to all the rules of the much-worn Zenda recipe, but somehow it seems to lack spontaneity, sparkle and real originality. The nero is the usual impossibly clever, handsome and resourceful young American who, turning up by chance one day in a geographically uncertain petty European principality coolly proceeds to mix himself up with engaging effrontery in affairs of state and complicated plots and counter plots, whil daring to make violent love to a maiden of exalted degree, who, of course, graciously yields to the inevitable in the final chapter.

The most humanly interesting character in the story is the deliciously natural Prince Robin, who became the boy ruler of Graustark because of the sudden simultaneous deaths of his mother, the Princess Yetive, and her dashing American husband, Mr. Grenfall Lorry, in a railway accident.

We do not know whether Mr. McCutcheon has any children of his or not, but we feel confident that he both loves and understands juvenility. What a relief, at frequent intervals, after a surfeit of dire intrigue and heroism, to be afforded a glimpse of the little Prince, at play, in august council—trying to keep awake, or having an argument with his pal "Uncle Jack" Tullis who, by the way, was almost daily sentenced to banishment by a decree which was invariably rescinded just in time! On: of the most readable chapters in the book is the diverting account of the first meeting between Truxton King and the blessed boy. Indeed, we could quite forgive still another Graustark yarn if we were only privileged to renew acquaintance with Prince Robin.

(Continued on page 73)

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They Lace in Front

THE COMFORT OF THE HILLS, AND OTHER POEMS. By S. Weir Mitchell, M.D., LL.D. New York: The Century Company. $1.

It were ungracious to imply that the preface is the best thing in Dr. Mitchell's volume of poems, but it is surely an excellent and self-revealing bit of prose that carries illuminating information touching many absurdities in our tariff system. We learn from this admirable preface that this is the first of the author's five or six volumes of poems that any publisher has ventured to issue at his own risk, and that of previous issues no edition has sold more than about fifty copies. Of an English edition, which was also copyrighted in America, only eighteen copies were sold, and when Dr. Mitchell attempted to import fifty copies of the residue, they were stopped at our custom house, and burned just as if they had been placed upon the *index expurgatorius*, although the author, who had already paid for the whole edition, was ready to buy these fifty copies over again of a churlish government.

No single poem in this new volume is without some distinction of phrase, and several are more than happy in thought and fancy. The "Ode on a Lycian Tomb" will at once suggest Keats' "Ode on a Grecian Urn," a very dangerous poem for any poet to be betrayed into imitating. An "Ode of Battles" has some very agreeable movements, and its concluding page has fine spirit. The little poem of two stanzas called "Prayer" is one of the best in the volume. It is a pity that the finely conceived poem of twelve lines entitled "Imogen" had been made into a complete sonnet, for it is certainly one of the happiest undertakings in the book. "Jekyl Island" is also a very successful bit. The poem to Dr. Osler, surely a generous greeting from a man who has doubled the fatal age of forty, closes happily with the lines apropos of books as well as men:

"Friends are not best because they're merely old,
But only old because they proved the best."

MANHATTAN. By Charles Hanson Towne, Author of The Sweet Singer. New York: Mitchell Kennerley. $1 net.

Some are born to New York, some achieve New York, some have New York thrust upon them, while yet others, wherever they may have been born or bred, or wherever they may live, are instinctive and incurable New Yorkers. For all moderately imaginative persons of this last class, and for many of the other classes, Mr. Towne's poems will have interest, significance, and charm. He has said for us all what we feel touching the beauty and the ugliness, the horror and the fascination that this vast community has for such as know it by intimate experience or apprehend it by sympathetic imagination. Mr. Towne has brought to his task of expressing New York the seeing eye, the fusing and transforming imagination, and the sympathetic heart. He has also a gift for happy elaboration of figures. As all know who are familiar with the moods of the town, New York has atmospheric effects unrivaled by that "deep green country" of which an almost forgotten old rhymer of this city sings with regret. Some of these effects find their way into Mr. Towne's verse, and one must hope that many other of the city's atmospheric phases will appear in his future poems. Again, the contrasted social life of the city is most truthfully and picturesquely mirrored in his verse, and he achieves more than occasionally the rarest thing in modern verse of any kind, a true touch of feeling. His sympathy with the poor and lonely is strongly expressed, and it rarely leads him into anything like bathos. If Mr. Towne's command of rhythm and phrase equaled his sympathetic insight and imaginative vision, his slender volume would have come near to poetic greatness. The poems are partly in blank verse and partly in rhyme. His success in the latter form is frequent, but his failing in the former, in which the bulk of the book is cast, must perhaps be declared more frequent. Possibly failure is too strong a word, for Mr. Towne's recurrent bald prose-like lines, closely resembling the blank-verse of Mr. Howells, are apparently deliberate and studied. Here are a few such lines:

"And she and April are the best of friends."
"Would crown with rapture the long tired day."
"Lost in the curious system of hotels."
"The bitterness the season has brought on."

Much of Mr. Towne's blank verse has an agreeable quality, but it rarely touches the majestic movement that should result when feeling and form are perfectly fused into authentically glorious lines. Perhaps Poem xiv comes nearer such result than almost any other in the book. Mr. Towne has a strong feeling for the music and the visual beauty of the rain, as witness this:

"Yet somewhere, Lord, Thine open seas are vocal with the rain."

The final stanza of the poem in which the line occurs is one of the most successful bits in the book:

"Yet somewhere, God, drenched roses bloom by fountains draped with mist,
In old, lost gardens of the earth made lyrical with rain;
Why is it here a million brows by hungry Death are kissed,
And here is packed, one summer night, a whole world's fiery pain?"

NUTRITION AND DIETETICS: A MANUAL FOR STUDENTS OF MEDICINE, FOR TRAINED NURSES, AND FOR DIETITIANS IN HOSPITALS AND OTHER INSTITUTIONS. By Winfield S. Hall, Ph.D., M.D., Professor of Physiology, Northwestern University Medical School, Etc. New York: D. Appleton and Company. $2.

SCIENTIFIC LIVING FOR PROLONGING THE TERM OF HUMAN LIFE: THE NEW DOMESTIC SCIENCE COOKING TO SIMPLIFY LIVING AND RETAIN THE LIFE ELEMENTS IN FOOD. By Laura Nettleton Brown. The Health-Culture Company, Passaic, N. J. $1.

These books are coupled not because of their likeness in spirit, but because they both treat largely of food and human nutrition. Dr. Hall might have added to the list of those to whom he addresses himself "the everyday man and woman," for his book is so slightly technical that almost any person of fair education can read most of it without encountering serious difficulties of diction, and it is likely to be much more widely useful than its mere service as a textbook for specialists could possibly make it. The tone of the author is moderate throughout, never arrogant or bumptiously self-assured. He explains the composition and nutritive value of foods, the processes of digestion, of absorption, of assimilation, and of excretion. From this he goes on to discuss the diet proper to various ages, employments, and conditions of health or disease. Alcohol, he says, is not a food, though it does aid to some extent in producing bodily heat. He thinks it is no necessary or proper part of a healthy human being's diet, and he would use it sparingly and with great care in the sick room. Dr. Hall is not a vegetarian, but he advises against a large consumption of meat. Even to the laborer he would allow flesh only twice a day, and at breakfast in very moderate quantity. He does not discountenance the moderate use of tea and coffee, and he advises sweets in moderation for most persons, especially the adolescent. Frying in very hot oil or liquid fat he does not discountenance, but the ordinary frying upon a greased pan he thinks is seldom managed in a fashion to ensure the healthfulness of the food thus prepared.

Miss Brown's book is the work of one who has embraced what we commonly call a fad, but she has a great deal of wise advice to give, and she is seldom over-insistent as to her particular theory. What she endeavors to show is that a special kind of cooking by slow fire is the best method of preparing such food as should not be eaten raw. She is apparently almost a vegetarian, but not an arrogant disciple of the sect. She goes somewhat out of her way to attack the use of serums in fighting germ diseases, but mainly she sticks to her text, and she has made a book that ought to be useful.

AMERICAN PROSE MASTERS: COOPER, HAWTHORNE, EMERSON, POE, LOWELL, HENRY JAMES. By W. C. Brownell. New York: Charles Scribner's Sons. $1.50 net.

A critique upon a critique may suggest the shadow of a shade, but Mr. Brownell's critical work has substance, solidity, and significance such as give it high rank as a mode of literature and justify its treatment as such. This new volume is worthy to stand alongside the author's "Victorian Prose Masters," and the two, by reason

(Continued on page 74)

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of their weight and their art, are likely to rank for a long time to come as the most important American contributions to literary criticism. When Mr. Brownell sets himself to assay the work of a fellow literary artist he produces no mere pleasant exercise to sweeten an idle hour, no collection of desultory clever sayings, but a carefully studied estimate of the man and his work, in which the matter in hand is properly related to literature and to life, and the reader is not only made to see the literary artist under discussion as Mr. Brownell sees him, but is illumined by flashing sidelights shed upon an amazing variety of men and things. Critical work such as this is not to be lightly skimmed in moments of idleness, but to be read with the serious attention that one gives to any matter of high interest and grave import. Mr. Brownell is a critic with a philosophy of life, a man who has not only read widely, but reflected deeply upon both what he has read and the significance of letters and life.

It seems but a short time since "Victorian Prose Masters" appeared, yet in that interval Mr. Brownell's judgment and style appear to have ripened, and surely that book bespoke a mind singularly keen and full, and was distinguished by a style of unusual closeness and force. We incline to think that Mr. Brownell has voluntarily modified his style in the later work with a view to avoiding his occasionally over-long and over-qualified sentences, with resultant greater clearness, though without loss of closeness, weight or force. There will be some surprises in this book for those who think they know the writers discussed. Cooper, for example, is likely to have a new import for those who read with care Mr. Brownell's very able and very favorable critique of our first important novelist. Most readers will think Hawthorne and Poe somewhat underrrated. The paper on Lowell is in some respects the most important in the book, because it gives Mr. Brownell the opportunity to set forth in something like completeness his own theory of literary criticism. Of course Mr. Brownell is a far abler and more important critic than Lowell, though the latter is his greatest predecessor among Americans. Those of us who find Henry James's later manner a trifle trying will derive comfort from Mr. Brownell's brilliant and weighty paper upon Mr. James.

HISTORICAL ESSAYS. By James Ford Rhodes, Author of The History of the United States from the Compromise of 1850 to the Final Restoration of Home Rule at the South in 1877. The Macmillan Company, $2.25 net.

Mr. Rhodes's dignified volume, delightfully executed as a piece of mechanical book-making, contains nearly a score of papers, of which all are interesting and many are important. Half a dozen discuss historians, some of whom seem hardly important enough to have claimed a place in such a volume. Of the biographical and critical sketches, none is more valuable than that upon Godkin, and it is interesting to find a man of Mr. Rhodes's somewhat conservative temper recognizing in some measure that Godkin's fatal defect, the one that limited the influence of a sane mind and a high moral purpose, was the narrowness of his sympathies. Mr. Rhodes apparently believes that Hayes was not the lawfully elected President of the United States, but he makes no reference to the probable bargain between the Republican leaders and the Southern Democrats that made possible the ratification of the Electoral Commission's decision. His review of the Hayes administration is masterly and highly favorable to the character of the President. Very masterly also is the rapid review of American political history in the paper on "The Presidential Office." It would be interesting to know which President the author excepts when he says, "Four of the five Presidents who followed Washington were men of education and ability," for certainly the two Adamses, Jefferson, Madison and Monroe all deserve to be called men of education, and eccentric as Jefferson proved as an administrator, and weak as Madison showed himself in his dealings with the Smith faction, both were men of ability, while surely the three others, whatever their defects, were able men. We think posterity will rank Johnson higher than Mr. Rhodes is willing to place him. Mr. Rhodes's paper, "Who Burned Columbia," is an interesting example of historic method. His conclusion is that neither Sherman nor Hampton can be charged with the business, but that it was the work of many irresponsible ruffians. Nothing in this volume has a more delightful literary quality than the paper "Concerning the Writing of History."

NEW BOOKS

ISAAC NEWTON PHILLIPS, official reporter of the Illinois Supreme Court, has written an essay entitled "Lincoln" (A. C. McClurg & Co., Chicago, $1) which embodies an interesting and sympathetic judgment of the great and good President. It is well that the anniversary of Lincoln's birth should call forth such essays, for we cannot know Lincoln too well, and it must do good rather than harm to speculate about the finally impenetrable mystery of such a genius. Mr. Phillips shows us Lincoln the democratic ruler, slow to move until he had the people with him, but far-seeing, modestly self-confident, firm as to essentials, always ready to yield upon non-essentials, tender yet strong, and pathetically lonely in his simple greatness. We like what Mr. Phillips has to say, but we do not quite agree with him as to the smallness of Lincoln's English vocabulary. It is true that he often employed in writing an almost exclusively Saxon diction, but he did this with conscious art, and whenever words of other than Saxon origin served his turn he used them with the best effect and with no sign of unfamiliarity in use. True he had not read many books, and those that most influenced his style were perhaps the Bible and others of homely diction, but he had been a lifelong reader of newspapers, and had thus acquired a sufficiently full equipment of current English words derived from many tongues. Even his simplest writing is without any touch of archaism.

Mr. Hamilton W. Mabie, in his introduction to a richly illustrated edition of Irving's "Legends of the Alhambra," says that the book was originally published at Philadelphia in 1832, when Irving had just returned from a residence of seventeen years in Europe. The editor might have added that when more than a dozen years later Irving returned from another long residence in Europe, he found his books out of print and his Philadelphia publisher unwilling to venture a new edition, with the result that the plates came into the hands of a New York house that had the courage to undertake such an edition. In the twelve years that followed Irving's royalties from his books, old and new, amounted to about a quarter of a million dollars, and until recently, although the copyright had long expired, the Works of Irving were still the most profitable books on the list of his New York publishers. Mr. Mabie has discharged the somewhat superfluous task of introducer to Irving's masterpiece with becoming modesty. The illustrations of George Hood, marginal sketches in black and white and full-page pages in color, are pleasing, and the cover design is altogether delightful. The book is issued by the Lippincotts of Philadelphia at $2.50 net.

Carrie S. Newman endeavors, under the form of fiction, in "The Kindergarten in the Home" (Boston: L. C. Page & Co., $1.50), to help parents and others who are interested in the training of children. In effect she takes the family through a course of kindergarten work at home, beginning, however, much earlier than the usual kindergarten age, and showing what may be done by simple methods for the physical, moral and intellectual training of the babe almost from birth. Her ideas are mainly excellent, but she, like too many kindergarteners, falls into what seems too sentimental a tone. It is a pity that Froebel's method and spirit could not be preserved by his American followers with a good deal less of the pietistic and sentimental. Child training must, indeed, be largely a matter of feeling, but it must also have restraint, and wisdom of the head as well as of the heart.

RECENT FICTION

WHEN A Man Marries (Bobbs-Merrill Co., $1.50), by Mary Roberts Rinehart, is an instance of unadulterated farce comedy in fictional form. The very successful play still running in New York, which is based on this lively story, seems to have been an after conception of the author, although logically the play should have been written first. However that may be, it rarely happens in

(Continued on page 76)

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these dramatized-novel and novelized-drama ridden days that both play and story on the same theme are equally clever and amusing. A stout young man of bovine temperament gives a dinner party on the occasion of the first anniversary of his divorce. Before the evening is over the house has to be quarantined because the Japanese butler very thoughtlessly developed symptoms of small pox. Meanwhile, Jimmy's rich maiden aunt and financial backer, who had never heard of any divorce proceedings or seen the wife, suddenly turns up and one of the fair guests of the distracted host obligingly agrees to save an embarrassing situation by masquerading as Mrs. Jimmy. To relieve any possible tedium the actual ex-wife likewise elects to appear upon the scene, and finally, by way of full measure, a series of petty thefts is discovered and the colony is forced to suffer the addition to its midst of a manifestly unhappy policeman. Mrs. Rinehart has mixed all these oddly contrasted ingredients in an exceedingly deft manner and with an abundance of humor. In fact this frankly farcical yarn is quite as readable as are some of the more pretentious current "best sellers". The rotund hero as depicted on the slip-cover, whether by accident or design, bears a startling resemblance to the most highly paid singer in the world. In stage form this farce-comedy is known as Seven Days.

The Sea of Sargasso, according to the immemorial tradition of sailor folk, is a meeting place somewhere on the broad Atlantic of countless currents, each bearing unceasingly a tribute of seaweed and occasionally a derelict craft, or even a brave ship fully manned that may have lost its bearings and got caught in the octopus-like clutch of the slowly moving mass of seaweed, Sargasso bound. This theme has inspired short story writers several times in the past, but Mr. Crittenden Marriott's "Isle of Dead Ships" (J. B. Lippincott Co., $1.00 net) is probably the first instance of a novel based on this subject. A young man accused of the crime of murder, his watchful detective guardian and a fair maiden find themselves apparently the sole survivors after a violent storm that nearly wrecked the steamer on which they had all taken passage for New York from San Juan, P. R. Their helpless craft drifts within the zone of Sargasso and takes its place among the vast squadron of lost vessels, which are so closely wedged together that one can pass from deck to deck for miles in any direction. The oddly assorted trio make the startling discovery that the "Isle of Dead Ships" is inhabited by a small colony of castaways like themselves. The many exciting and dangerous adventures that ensue inspire the hero (a naval officer, by the way) to conceive of a daring and ingenious plan to escape, the remarkable results of which need not be indicated here. The story is fairly clever as an imaginative piece of work and makes diverting reading.

By the same morning's mail the heads of five different jewelry firms in New York receive each one a large diamond, without identification marks and in which no flaw can be detected. Later, the mysterious sender calls the five merchants together for a conference and coolly informs them that unless they agree to purchase from him one hundred million dollars' worth of stones, similar to the specimens already submitted, he will proceed to flood the market with these perfect artificial diamonds, of which he has an unlimited supply. The sequel to this startling proposition is effectively told in Jacques Dutrelle's latest story entitled "The Diamond Master" (Bobbs-Merrill Co., $1). The plot is properly complicated and the story abounds in exciting episodes. Altogether, in the way of mystery fiction, "The Diamond Master" is probably the most original and ingenious book this author has written.

"The House on Cherry Street" (Dodd, Mead & Co., $1.50) is the title of another quaintly pleasing story of old New York by Amelia E. Barr. The action takes place in the early part of the eighteenth century, and the author presents a well-defined picture of the sturdy fight on the part of the people, both Dutch and English, against the Governor for a free press. The hot-headed old Dutch merchant, Brant Van Roesen, is an extremely interesting character, and it is from the worthy man's piquant conversations with his devoted and diplomatic frau that we get most of the history of the struggle. Mrs. Barr has probably never drawn a more delicate or truthful portrait than that of Frau Martha Van Roesen, who also furnishes the element of humor in the book. The couple's daughter, Janetha, is the dainty heroine, and her English lover, Leon Ragnor, lives in the house on Cherry street. The elder Ragnor had amassed his large fortune in the West Indian slave trade, and his ancient dwelling is reputed to be haunted by the unquiet, mutely protesting spirits of the victims of the master's traffic in human flesh.

Madame Ragnor, a devout Romanist, ever seeking by prayer and fasting to ease the sufferings of these unseen ones, is an exceedingly impressive figure. Altogether Mrs. Barr's latest book is above the average of her fiction.

"The Rescuer," by Percy White (G. W. Dillingham Company, $1.50), is concerned with the undoing of a charlatan. In the story, a recently deceased experimenter, Edgar Maitland, had fondly believed he was on the verge of discovering that the human brain, in the process of thinking, emits rays which may be photographed, and after his death his widow found that her husband's assistant, Percy Athelstan, was deputed to carry on the work of his late master at a stated salary from the estate, while continuing to live with the family.

The opening chapter introduces the sentimental widow, her handsome and sensible daughter, a breezy, wholesome, middle-aged colonel, an old friend of the deceased, recently returned from India, and finally, to complete the quartet, the Uriah Heep sort of a secretary. The story is really interesting, although, regrettably enough, the conclusion is obvious in the first chapter. Nevertheless, it is a distinct pleasure to make the acquaintance of such delightful English people as Audrey Maitland and Colonel Drayton. The villain, too, was ingenious and not altogether bad, in fact, it is possible that the foolish widow might have been better pleased in the end if she hadn't been rescued, although she seemed properly resigned to the results of the masterly and timely intervention of the clever Audrey and the good Colonel.

"Marie of Arcady" (Small, Maynard and Company, $1.25), by F. Hewes Lancaster, is a charming story of a quaint and unsophisticated community. The scene is a remote settlement in the basin of Bayou Bienvenue along the region of the lower Mississippi. The inhabitants, who proudly call themselves 'Cajans, were descendants of the Arcadian exiles immortalized by Longfellow. The characters are drawn with rare simplicity and naturalness and they speak a soft dialect that seems bewitching enough in the reading. The story has its dramatic side, and while pathos and humor figure in about equal degree, the closing pages leave a subtle impression of tender happiness that, withal, cannot easily fade away.

Marie Von Vorst's "In Ambush," a short novel of adventure (J. B. Lippincott Co., $1.50), opens engagingly with a strong, dearly wrought scene in Alaska, and then suddenly shifts to the harbor of Naples. Later the scene shifts again to the Sudan, and the story closes in Kentucky. The leading character seems at first glance modeled upon the picaresque heroes of early Spanish fiction who have so often been imitated in our modern autobiographical romances. This story, however, is not autobiographical.

LITERARY CHAT

JOHN R. SPEARS is the author of the second volume in the Macmillan series of Stories from American History. His book is entitled "The Story of the American Merchant Marine."

Mary S. Watts has written and the Macmillans are publishing a novel of life in Ohio fifty years ago or more, entitled "Nathan Burke."

An interesting undertaking by Cassell & Co., of London, New York, and several other places, is the series entitled The People's Library. Thus far 120 volumes, each a complete work, have been issued in this series at twenty-five cents a volume in cloth, and something more in leather.

It may seem a trifle late to write a life of Dean Swift, dead more than 160 years, but Sophie Shilleto Smith has written such a work, and the Putnams have published it as an illuminating study of eighteenth-century life.

"Why to Strike—How to Strike" (Putnams) is an unusual work on the labor question by Oscar T. Crosby.

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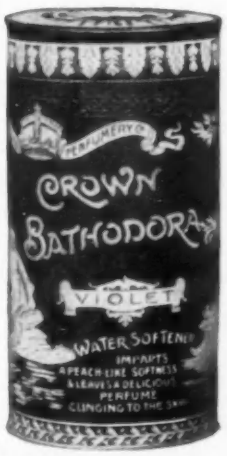

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THE STORY OF CHANTECLER

(*Continued from page 18*)

whole makes a ravishing "tout en semble" that lays the inflammable heart of the cock under instant tribute. She looks around her in great trepidation, like the hunted creature she is. *Patou* casts her a protecting look, while *Chantecler* spreads wide his majestic wings as a refuge for the honored visitor. Then sounds approach. The kennel is her sanctuary, and into it *Patou* hurries her, and across the entrance lays him down. A spaniel pokes his head over the gateway and sniffs prodigiously. He demands of *Chantecler* and *Patou* if they have seen his prey. They say they have not. The spaniel sniffs again with a vigor that threatens to turn him inside out, but finally *Patou* gets him off on a false scent, and the hen pheasant forsakes her hiding place. *Chantecler,* who has all the spontaneous gallantry of his race, with its amorous instincts trebly intensified, looks at her with a more than appreciative eye. He makes advances, crowing softly betimes, but she is not to be won offhand. She tells him that she does not care for the monotonous life of a farm, with its unchanging routine and oft-repeated similitudes. She is a free bird of the forest, and loves the wild ways of her mazy fastnesses. If he would love her, he must follow her thence; he must go to her and find her amid her wide acreage of trees. *Chantecler* stoutly defends his homestead, for which he has such passionate regard. He loves every nook and corner of the dear old place. The big world outside which he does not know can have for him no attractions such as these. It is never the same, he says. Day by day he calls the sun, and it comes and changes to a different hue every geranium in his yard. The sun, without which thing could not be as they are, is with him each dawn. It changes the mud of yesterday and varies its color. All this, however, affects the pheasant but little, for she is a wild creature, not to be tamed by words.

The blackbird, who constitutes himself the daily bulletin of the neighborhood, has apprised all whom it does, and does not, concern that there has arrived in the farmyard a glorious golden pheasant. Hither, then, come certain notabilities who habitate the district, chief, perhaps, of whom is the guinea-hen, the "grande mondaine" of the countryside, who, as a fashionable hostess, receives each Monday at five o'clock. She invites the pheasant to her next "At home," hoping thereby to entice the smitten *Chantecler* to follow, who heretofore has held strictly aloof from such social hospitalities, where always attend the impudent blackbird and the overpoweringly snobbish peacock, both creatures whom he cannot stand.

The sun sets with the return of the hens and chicks from the fields, and *Chantecler* ushers them all to bed, having some difficulty in disposing to its rest with the others a straggling youngster who does not want to go.

Soon the obscurity deepens, and the feathered denizens of night come out from their gloomy hiding places. The luminous eyes of the large owls blink and glisten as they hold conclave together to determine what shall be done with *Chantecler,* their arch enemy, whose call at dawn arouses the sun and banishes them to their secret places. And they are joined by some day birds, who cannot rest, so envious are they of *Chantecler* and the glory that enshrouds his name. The blackbird, who could never sleep this side of death with any mischief going on around him in which he could not join, is a party to these infamous confabulations, and the cat—its nocturnal propensities in no wise diminished by this confederacy—is likewise there.

"I love not the cock," says the duck, "because he is not web-footed. When he walks he makes stars on the ground."

"I hate the cock," says the cat, "because the dog loves him."

The capon, disdaining explanation, says, simply, "I do not like the cock."

"We hate the cock," cry the owls. "We do not like him."

The hen pheasant, who has housed herself in *Patou's* kennel for the night, steps out and softly says: "And I—*I* begin to like him."

The next act shows us a night scene of exquisite beauty, with the owls still in conspiracy against *Chantecler.* But their numbers have grown. They are now twenty-one, symbolical of the eternal combat between Night and Day. They chant a wonderful hymn to their God, the Night, after which they fashion their scheme to be rid of *Chantecler,* the hated cock who calls the day—the day of which they dare scarcely speak. They feel sure that *Chantecler* will attend the reception of the guinea-hen on the morrow, and thither it is their purpose to summon a formidable assortment of cocks from a neighboring run, among whom is *White Pill,* a mighty gamester of famous deeds, who in sanguinary combat has laid low many a champion of England and of Flanders. *White Pill* will take occasion to pick a quarrel with *Chantecler,* whom he will afterward kill with a single thrust of his pointed spur. They are elated. Already they see *Chantecler* dead, and their shouts of victory rise. But suddenly the first "Cocorico!" of *Chantecler* sounds in the distance, and strikes terror to the hearts of these conspiring nocturnals, who but one moment ago were sending up triumphant peans to the heavens. Confused, bewildered, they take to hasty flight. The hen pheasant, uneasy for the safety of *Chantecler,* runs up and demands of the blackbird (who is hugely enjoying the late total discomfiture of the owls) particulars of the plot against the cock. The blackbird, roystering fellow that he is—taking nothing seriously, his one aim to get merriment wheresoever he can—pooh-poohs the idea of danger to *Chantecler,* explaining that the plot is more grotesque than serious. It will right itself, he says. All matters right themselves in time. And so he leaves the pheasant, as *Chantecler* appears on the scene, and the two have a tête à tête, wherein the pheasant makes known to *Chantecler* her overwhelming desire to have him reveal to her the great secret of his voice, the secret which the cock wants so zealously to guard. She will not accept his refusal to enlighten her, and she brings to bear on the susceptible heart of *Chantecler* all the bewitching wiles of her charming coquetry—all the art of her entrancing graces—until he, poor lovelorn bird, realizing that this is the price he must pay her for her love, succumbs.

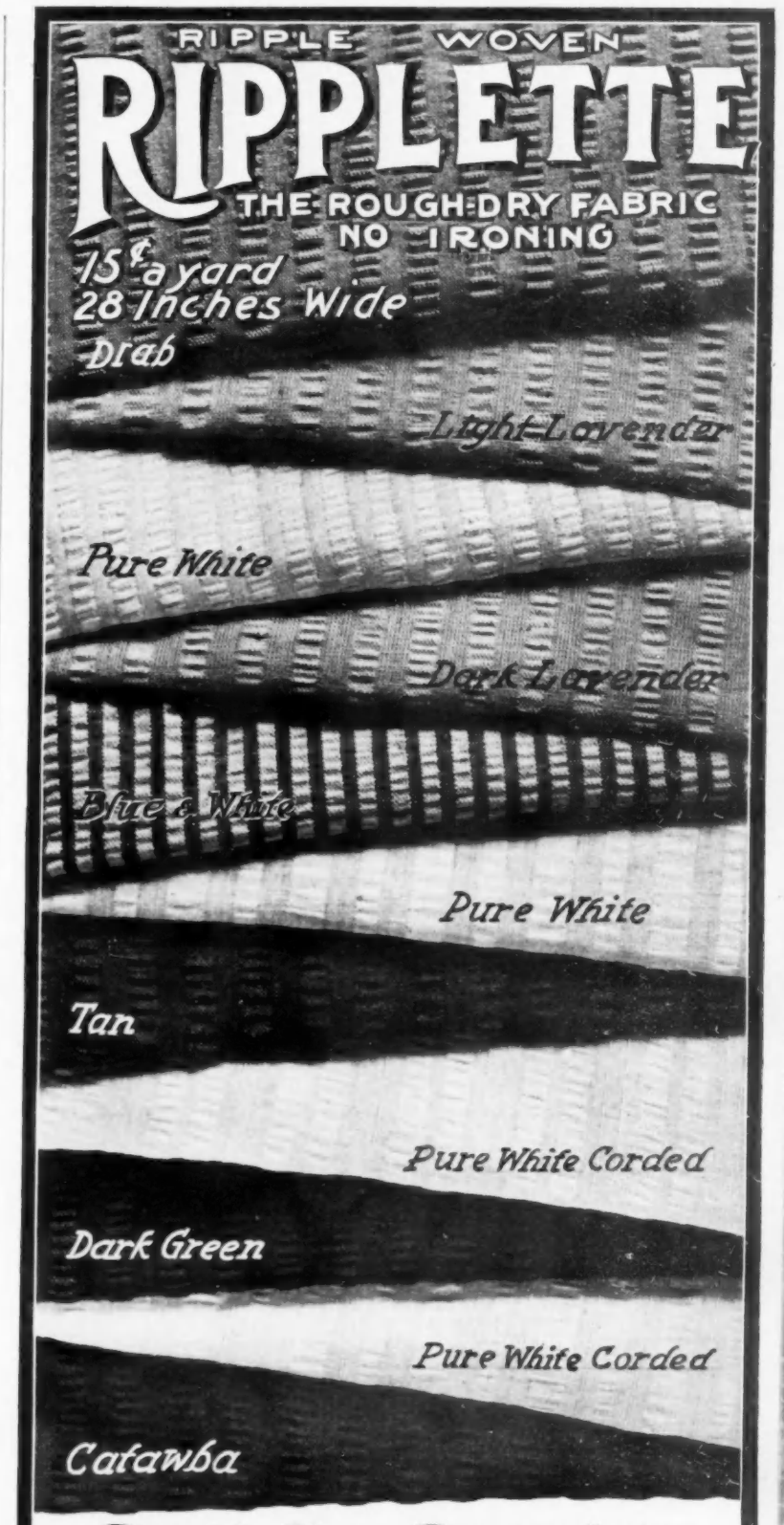
He tells her that the secret of his power lies in his supreme self-confidence; in his boundless faith that his mission on earth is to call the sun to arise and work the destinies of the world. The hour is appropriate for the perpetration of his purpose, and lifting up his glorious voice he calls (as much for her sake as for that of his art) the sun from its shelter behind the heavens. Slowly the light approaches until the foliage is mellowed o'er with russet and gold. She is delighted, entranced; she is won. *Chantecler* has made the sun rise for her sake, and dedicated it to her as a gift. The blackbird, who has been hiding the while behind a flower pot, comes out and chaffs *Chantecler.* The cock, finding himself betrayed in his secret by this sportive bird, tells him what he thinks of him in language unmistakable and plain, and learns, too, that his enemies are to await him at the reception of the guinea fowl, whither he determines to go to meet them face to face.

The kitchen garden is where Madame Guinea-hen holds her Five o'Clocks, and we witness in act three a comical assembly of cocks of all tribes and races, their arrival announced by the Magpie. Their names are ponderous and high sounding, and the hostess, who has never before entertained such a mighty company of distinguished visitors, is nearly stricken with a fit of paralytic pride. She cannot understand the prodigious honor done her. The cocks troop in in an almost unending procession. There are China cocks, and cocks from India; those from Bagdad and from Brahmaputrah; Wyandots and Plymouth Rocks; game cocks long and game cocks short; those that strut and those that amble; *White Pill,* slim and straight-limbed, who looks around as though he disdained all creation, and a bold sort of chap, without any feathered termination to his back, on seeing whom Madame Guinea-hen exclaims: "A cock without a tail! Oh, but this is the crowning point of my career."

After they have all assembled—including the peacock, who is surrounded by an admiring coterie of lady birds, and who takes all their compliments as his due—and the echoes of their extravagant titles have died away, *Chantecler* arrives. He pauses in the doorway, and holds high his head, surveying for a moment the eccentric medley of nomads. Then to the questioning Magpie he says: "Announce me simply as—The Cock."

In grave tones he begs the hostess forgive his sober attire, adding, with another look at the resplendent roosters: "I am but the cock of a simple farmyard. I am sombre as a day in October." His affecta-

(*Continued on page 80*)



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tion of modesty makes more stir than all the high-sounding names of the birds who have preceded him, and there is quick jealousy of the new-comer. It does not take much to stir up a fight between *Chantecler* and *White Pill*, and at the commencement of this encounter it seems odds on the big gamester, who has all the best of the fray. But suddenly a shadow passes overhead, and a large hawk hovers threateningly in the air. *Chantecler*, undaunted, fearless, raises fiery eyes at the bird of prey, and the whole plebian band of cocks—the peacock, the blackbird, and all else present—run to him for protection. He once again shows his compassion for the young ones, hiding beneath his wings a little chick who is without a mother, and who he says is artificial. The hawk goes off, and then this miserable company of cowards, who were glad to run to *Chantecler* in the moment of danger, are still more spiteful against him because they have revealed their fear before him. He is more disgusted than ever, and renews his combat with *White Pill* with added strength, but *White Pill* accidentally wounds his own leg with his spur, and this puts him out of the fight.

Chantecler is victorious, yet his cup of bitterness and disgust is running over, and despising the baseness of the feathered assembly, he decides to follow the hen pheasant to the free, wide forest. But first he tells the peacock what he thinks of him and all his enormous vanities, and the blackbird, too, is not overlooked. He gets another wordy dressing down—perhaps more than he deserves, for the fellow really cannot help his saucy tongue, when wit bubbles in him like champagne, and sparkles quite as much.

It is night in act four, and we are in the forest, where mushrooms are growing, and where rabbits pop in and out of their sandy holes. The murmur of small birds is heard as a prayer through the calm airs of the woodland. *Chantecler* enters the forest, followed by the pheasant. She accuses him of not having wholly dissevered himself from the farmyard, and there before her, without dissimulation, his mind somewhat concerned about the welfare of his domestic circle, he telephones by means of a flower and gets news from the farm. She is vexed, angry, jealous, and forthwith her mind is made up. She will humble him. Yes, that is what she will do. In some way she will bring about his downfall. A party of toads arrive to do homage to *Chantecler*, who is a newcomer in their midst, and they tell him it is their intention to crown him King of Song in the place of the lark, whom for some contrary, toad-like reason they do not like.

Chantecler is delighted, and thanks them. The song of the lark is now heard, and as he listens *Chantecler* feels right within his own heart that its song surpasses his own. His sincerity is such that he is disgusted with the toads, who with their hoarse croakings strive to destroy the beauty of the melody, the like of which the cock has never heard, and he bids them begone. The lark sings on: "Je suis la chanson eternelle," it says—"I am the eternal song"—but just then a shot is heard, and the sweet musician falls dead at the feet of *Chantecler*, who is overcome with sorrow.

However, another lark takes up the divine notes, whereat the cock marvels, for he had not thought there were two like it in all the world. Says the woodpecker from his tree: "There is always a lark in the forest." The second bird enchants the big-hearted cock even more than its predecessor, and he continues to listen, oblivious to all else. Suddenly the pheasant, who has purposely failed to warn him of the hour, points to the first faint gleams of rosy day appearing in the far-off sky. Dumbfounded, chagrined beyond all words, humiliated in the eyes of her whom he loves, *Chantecler* realizes that the dawn has come and he has not crowed—realizes that night can go and day take its place without any help of his. His agony is dreadful, and is added to by the taunts of the hen pheasant. He decides that all that is now left for him to do is to return humbly to his farm and resume there his interrupted domestic offices. The sounds of men are heard to approach, and the hen pheasant throws herself forward to save *Chantecler*, all her love aroused by the danger that threatens. She is caught in a net, and has a great fear that *Chantecler* is killed. Not so, however. He escapes to his farm, and thither we are led to believe the pheasant follows later, content in her affection for him to sacrifice the wild, free life of the forest.

AS SEEN BY HIM

(*Continued from page 19.*)

inches is the smart measurement of a footman, while a butler should be five feet, ten inches. Although in this country, and especially in New York, we have many great establishments like those of England; there are not as yet so many as to warrant our advertising for special servants, and it gives the people in this country some idea of how the many town houses are kept up in London.

BACK TO NEWPORT

There is not much to be said about Newport just at present, and indeed there never is, for the same set, with a few additions from time to time, go there summer after summer, usually spending but a short season, arriving quite late and departing early. I believe Col. Astor is making some improvements to the comfortable old-fashioned villa which his mother occupied for so many years, and as his son, who is now nearly grown, and his father's constant companion, is fond of the place, they will be there this summer. Mr. and Mrs. August Belmont will have the Belmont villa, which was occupied for some years by Mr. and Mrs. Perry Belmont; Mrs. John Drexel, who has announced that she will bring out her daughter, has had a ballroom added to the house, and Mrs. Leeds will have the Frederick Vanderbilt home. Beyond this I hear little, other than that Mrs. Belmont threatens to turn the villa known as Belcourt into a small hotel, which, although a hotel is needed there, is causing some consternation. The usual rumors about the Breakers being occupied, and Marble House thrown open for the visit of the Duchess of Marlborough will be due in a few weeks. They come each year regularly and as regularly they fade away. It is said that many houses at Newport are in the market—among them the beautiful Whitehouse estate—which Mrs. Fish has frequently intimated that she would sell if she could get a good offer. And I would not be surprised if Mrs. Belmont would consider a good offer for Marble House.

A HIGH PRIESTESS OF CLOTHES

(*Continued from page 27*)

petticoat of yellow chiffon trimmed in delicate silver lace. Over this is hung a tunic of white silk net, embroidered with silver bugles. The upper part of the décolletage is of flesh-colored tulle, run through with a pale-blue ribbon.

On the middle figure is shown a house robe of changeable velvet in the four colors of blue, green, violet, and rose. About the bottom is a deep band of embroidery done by hand in brilliant gold and vivid colors, the design being carried out in blocks or squares. This gold embellishment extends all around the skirt, and the short sleeves are similarly decorated. Great clasps of gold passementerie are placed on the corsage and below the waist. The under-dress is of white lace, picked out with gold thread, over a slip of flesh-colored satin. A bow of vivid parrot green velvet crossed by a square band of bright red and gold decorates the décolletage. Sequins of gold surround the border, and heavy gold earrings are worn.

The third picture shows a much-draped figure, made to represent the peacock, and discloses the flesh-colored under-dress which Lady Duff-Gordon claims as one of her discoveries. The underskirt is of peacock blue, and the swathed skirts are of peacock green. The body has a slip lining of flesh colored charmeuse, cut quite décolleté and over this is a scant drapery of vivid emerald green gauze. Across the front in gorgeous splendor is spread a peacock, conventionalized and done in tinsel threads and braids with rows of brilliants. The folded girdle just beneath is of emerald green velvet, with a touch of purple. In the hair is worn an Egyptian ornament of emeralds and pearls, with long ear-rings to correspond.

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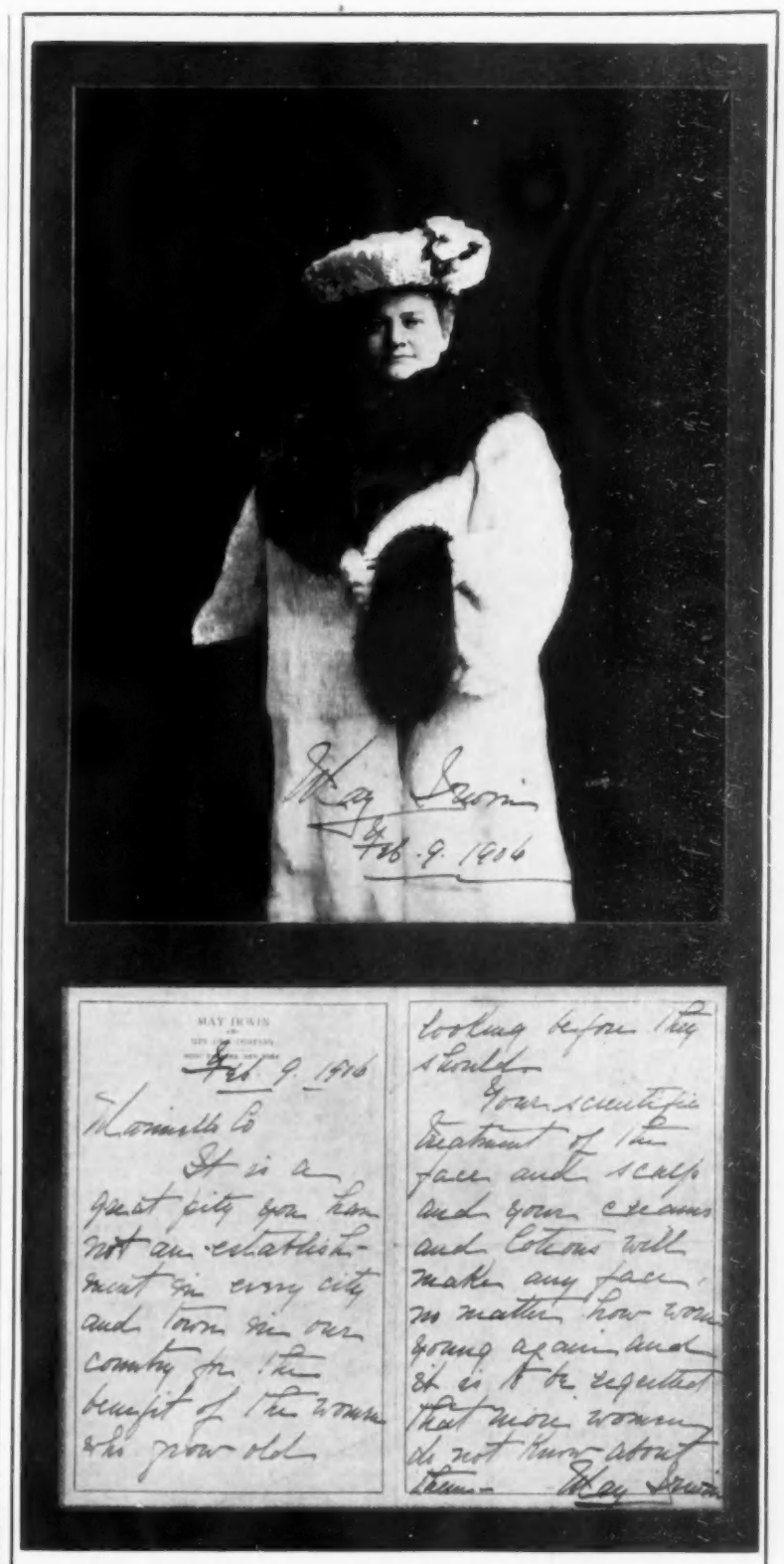

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SOCIETY

BORN

Carpenter.—To Mr. and Mrs. Francis Newton, *née* Adeline Hoag, 75 West 55th St., New York, a daughter, March 8, 1910.

DIED

De Navarro.—On March 21, 1910, Ellen A. Dykers de Navarro, at her residence, 13 West 46th St., New York city, widow of Jose F. de Navarro, and daughter of the late John Hudson Dykers, of New York.

Oakley.—At her residence, Spencer Arms, Broadway and 69th St., March 22, Mary Imlay Oakley, daughter of the late Cornelius and Sarah Jane Oakley.

ENGAGED

Alexandre-Hoppin.—Miss Helen Lispenard Alexandre, daughter of Mr. John E. Alexandre, to Mr. Bayard Hoppin, both of New York.

Brodhead-Gilmour.—Miss Ethel Brodhead, daughter of Mr. J. Davis Brodhead, of Bethlehem, to Mr. Maxwell Gilmour, of Washington.

Benjamin-Goddard.—Miss Gladys Torrance Benjamin, daughter of Mr. Park Benjamin, to Mr. Frederick Worth Goddard.

Hutchinson-Rich.—Miss Margaret Hutchinson, daughter of Dr. John Hutchinson, to Mr. Richard G. Rich, of South Manchester.

Jones-Crittenden.—Miss Pauline Cazenove Jones, daughter of Mr. Frank Cazenove Jones, of New York, to Mr. J. Parker Crittenden, of Philadelphia.

Littleton-Griswold.—Miss Alice Littleton, daughter of Mrs. William E. Littleton, of Philadelphia, to Mr. Frank Tracy Griswold.

Lyon-Rutherfurd.—Miss Louise Lyon, daughter of the late Dr. Samuel Kuypers Lyon, to Mr. R. Alexander Rutherfurd, both of New York.

WEDDINGS

Fearing-Iselin.—April 12.—Mr. William H. Fearing and Miss Margaret Iselin, daughter of Mrs. Francis Le Roy Satterlee, were married on Tuesday, April 12, in Grace Church.

Green-Rogers. — April 6. — Lieutenant Henry Sheldon Green, U. S. M. C., and Miss Elizabeth Sanford Rogers were married on Wednesday, April 6, in St. James' Church at 4 o'clock.

Kimball-Stanley.—April 2.—Mr. Charles Porter Kimball and Miss Frances Stanley, daughter of Mrs. Frank Stanley, were married on Saturday, April 2, at Chicago.

WEDDINGS TO COME

Bayne-Bossom.—April 26.—Miss Emily Bayne, daughter of Mr. Samuel G. Bayne, to Mr. Alfred C. Bossom, at the home of the bride.

Carpender-Schuyler. — April 20. — Miss Jeanne F. J. Carpender, daughter of Mr. William Carpender, to Mr. Phillip V. R. Schuyler; Church of The Heavenly Rest.

Carter-Acheson.—June 9.—Miss Mildred Carter, daughter of Mr. John Ridgely Carter, to Viscount Acheson at London.

Delano-Wadsworth. — April 19. — Miss Caroline Delano, daughter of Mr. Eugene Delano, to Dr. Augustus B. Wadsworth, in the Madison Square Presbyterian Church.

De La Vergne-Stevenson.—April 27.—Miss Katharine De La Vergne, daughter of Mrs. John De La Vergne, to Mr. Archibald Ewing Stevenson; St. Thomas's Church.

Donald-Jarman.—April 20.—Miss Dorothy Donald, daughter of Mr. Harry Gordon Donald, to Lieutenant Sanderford Jarman, U. S. A.; Christ Church, Mobile.

Dulany-Randolph.—April 26.—Miss Eva Randolph Dulany, daughter of Mr. Richard Hunter Dulany, to Dr. Archibald Cary Randolph; at the home of the bride, Grafton Hall, Virginia.

Gould-Drexel.—April 19.—Miss Marjorie Gould, daughter of Mr. George J. Gould, to Mr. Anthony J. Drexel, Jr.

Gould-York.—April 30.—Miss Muriel Gould, daughter of Mr. Charles Judson Gould, to Mr. Edward P. York; St. George's Church.

Hurry-Swift.—April 21.—Miss Elizabeth Hurry, daughter of Mr. Randolph Hurry, to Mr. Lawrence Swift, in the Church of the Epiphany.

Ingersoll-Minton.—April 28.—Miss Anita Ingersoll, daughter of Mrs. Robert Taylor Varnum, to Mr. Roger M. Minton; at the home of the bride's aunt.

Macy - Hall. — April 27. — Miss Helen Macy, daughter of Mr. George Henry Macy, to Mr. Irving Kent Hall, at the home of the bride.

Moran-Hoyt.—April 27.—Miss Maria L. Moran, daughter of Mr. Amedee Depau Moran, to Mr. Edwin Chase Hoyt; Church of the Incarnation.

Peter-Marie.—April 27.—Miss Emily Mercer Peter, daughter of Mrs. Edwin Jay Farber, to Mr. Leon Marié; at the home of the bride, Baltimore.

Roosevelt-Warner.—May 14.—Miss Lorraine Roosevelt, daughter of Mrs. J. West Roosevelt, to Mr. Langdon Warner; Oyster Bay.

Stevens-Bowen.—June 25.—Miss Elizabeth Winthrop Stevens, daughter of Mr. Ledyard Stevens, to Mr. John de Koven Bowen; St. Mark's Church.

DANCES

Friday Junior Dances.—April 22.—The last of the Friday Junior Dances will be held on Friday, April 22, at Sherry's.

Kean.—April 1.—A dance was given on Friday, April 1, by Mrs. Hamilton Fish Kean for Miss Catharine Livingstone Hammersley.

Metropolitan Dances.—April 2.—The last of the Metropolitan Dances was given on Saturday, April 2, at Sherry's.

Ulman.—April 5.—A dance was given on Tuesday, April 5, by Mrs. J. Stevens Ulman for Miss Eleanor Granville Brown; at No. 24 East 81st Street.

ENTERTAINMENTS

Rita Sacchetto of the Metropolitan Opera House, gave an afternoon of dance and pantomime at the Plaza on Tuesday afternoon, April 5, under the patronage of Mrs. Archibald S. Alexander, Mrs. Charles B. Alexander, Mrs. J. W. Alexander, Miss Katherine Atterbury, Mrs. Courtland D. Barnes, Mrs. Edmund L. Baylies, Mrs. Gordon Knox Bell, Mrs. Arthur Scott Burden, Mrs. Arthur O. Choate, Mrs. Andreas Dippel, Mrs. A. Leo Everett, Mrs. C. D. Gibson, Mrs. Ben Ali Haggin, Mrs. James B. Haggin, Mrs. H. Harold Henderson, Mrs. Peter Cooper Hewitt, Mrs. Otto Kahn, Mrs. Francis G. Landon, Mrs. William May Wright, Mrs. Howard Mansfield, Mrs. Jacob W. Miller, Mrs. Lewis S. Morris, Mrs. Amos Pinchot, Mrs. Alexander D. Bache Pratt, Miss Beatrice Pratt, Mrs. Henry H. Rogers, Mrs. J. West Roosevelt, Mrs. Kurt Ziegler, Miss Margaret Roosevelt, Mrs. Rudolph E. Schirmer, Mrs. F. Harper Sibley, Mrs. George Montgomery Tuttle, Mrs. Oswald Villard, Mrs. David Wagstaff, Mrs. Henry Payne Whitney, Mrs. J. R. Worthington. The programme included Spanish and Hungarian dances in national costume, Pierrot, Amourette, crinoline dances of the 1830 period, and Miss Sacchetto's original Botticelli and Peer Gynt pantomimes. In the Botticelli and Peer Gynt numbers Miss Sacchetto was assisted by Miss Irmgard von Rottenthal, Miss Helen Coster, Miss Una Fairweather and Miss Madeleine Dabo.

CHARITY ENTERTAINMENTS

Benefit Country Home for Convalescent Babies.—April 1.—A sale of spring hats was held on Friday, April 2, at the residence of Mrs. Charles B. Alexander in aid of the Country Home for Convalescent Babies at Sea Cliff, L. I. Assisting in the sale were: Miss Adrienne Iselin, Miss Helen James, Miss Rose O'Neil Kane, Miss Marion Kennedy, Miss Maud Kennedy, Miss Julia Loomis, Miss Katherine Miller, Miss Edith Mortimer, Miss Elizabeth Morgan, Miss Leslie Murray, Miss Rosina Hoyt Otis, Miss Anne Rogers, Miss Jean Roosevelt, Miss Margaret Schieffelin, Miss Mary J. Schieffelin, Miss Nancy Steele, Miss Annette Tilford, Miss Margaret Wagstaff, Miss Hope Warren, Miss Mary Alexander, Miss Civilise Alexandre, Miss Mary Elizabeth Alexandre, Miss Anna Remsen Alexandre, Miss Beatrice Burrill, Miss Renée Carhart, Miss Ruth Cutting, Miss Maud Coster, Miss Gretchen Blaine Damrosch, Miss Polly Blaine Damrosch, Miss Anita Blaine Damrosch, Miss Emily Delafield, Miss Julia Edey, Miss Alexandra Emery, Miss

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Benefit Social Service Committee of Roosevelt Hospital.—April 6.—An illustrated lecture by Mr. A. Radcliffe Dugmore was given on Wednesday afternoon, April 6, at the Waldorf-Astoria.

Benefit of Auxiliary 5 of Stony Wold Sanitorium.—April 26 and 27.—A production of Gilbert and Sullivan's Iolanthe is to be given by amateurs on the evenings of Tuesday, April 26, and Wednesday, April 27, at the Hotel Astor. The following will take part: Mrs. William Jay Merwin, Miss Margaret Ritchie, Miss Adelaide Lewis, Miss Annette Kochersberger, Miss Dorothy Updike, Miss Marta Linderskold, Mr. Warren Richel, Mr. Frederick McGourkey, Mr. Kenneth Bingham, Mr. Howard Gregory, Mr. Stewart A. Trench, Mrs. Hugh N. Camp, Jr., Mrs. Dorothy Sanborn Wilde, and Miss Dolly Lynch. Patronesses: Mrs. Herbert L. Satterlee, Mrs. Henry H. Rogers, Jr., Mrs. Julius H. Seymour, Mrs. Benjamin Thaw, Mrs. James R. McKee, Mrs. William Baron, Mrs. Charles A. Bates, Mrs. Edwin C. Young, Mrs. Nathan Clark, Mrs. Henry Siegel, Mrs. George H. Gould, Mrs. Stephen R. Post, Mrs. Edward T. Hall, Mrs. George F. Drew, and Mrs. James W. Allison.

Benefit Darrach Home for Crippled Children.—The Sowers gave a bridge and heart party for the benefit of the Darrach Home for Crippled Children on Tuesday, April 12, at the Plaza. Mrs. B. Herndon Nicoll, Mrs. Frederick J. Davison, Miss Juliet Smith, Mrs. Reginald Foster, and Mrs. William J. Warburton were among the "Sowers."

INTIMATIONS

Bacon.—Mr. Edward R. Bacon and Mr. and Mrs. E. Rathbone Bacon have been in Cuba.

Benjamin.—Mrs. George H. Benjamin has been at Newport for a few days.

Bradley.—Mrs. Edson Bradley returned to Washington from New York.

Bull.—Mr. and Mrs. W. Lanman Bull have returned from the South.

Chapin.—Mr. and Mrs. William V. Chapin, of Pomfret, Conn., and New York, have been passing the winter in Florence, Italy, where they have a villa. Mrs. Chapin has been giving a series of dinners and bridge parties.

Cziraky.—Count Cziraky, Baron Hye and Count Brusselle, all of the Austro-Hungarian Embassy, came to New York to attend the wedding of Count Anton Sigray and Miss Harriot Daly on March 29.

Chambrun.—Countess de Chambrun, wife of the Military Attaché of the French Embassy, has returned to Washington, after a six weeks' visit to Mexico and Cuba.

De Forest.—Mr. and Mrs. Henry W. De Forest have been at Pasadena, Cal.

Dickinson.—Mr. Dickinson, Secretary of War, has been at Nashville, Tenn.

Douglas.—Mr. and Mrs. J. Gordon Douglas have returned from Aiken, S. C.

Emmet.—Mrs. John Duncan Emmet has been stopping with Mrs. Joseph Drexel at Philadelphia.

Fearing.—Mr. Daniel B. Fearing has returned from a shooting trip on Long Island.

Gambrill.—Mrs. Richard Gambrill has returned from Newport, after inspecting her cottage, which will be opened early in the season.

Garfield.—Mrs. James Garfield, who has been making a series of visits at Washington, has returned home.

Gerry.—Mr. and Mrs. Robert L. Gerry and Miss Mary Harriman have returned from the Plains, Virginia, where they went for the hunting.

Gould.—Mr. and Mrs. Edwin Gould, who are making a tour of some of the Western states in their private car, are expected home at the end of the month.

Gurnee.—Mr. and Mrs. Walter S. Gurnee and Miss Bell Gurnee have returned from St. Augustine, Fla.

Harriman.—Mrs. James Harriman, of Washington, has been stopping with Mrs. Dunlap Hopkins, at No. 127 East Twenty-ninth street.

Harris.—Mrs. John R. Harris will depart for Europe early in June.

Hayden.—Miss Dorothy Hayden, of New York, has been at Washington stopping with Mrs. Evan Sinclair Cameron.

Hitchcock.—Mr. Frank Hitchcock has gone to Aiken, S. C.

Hoffman.—Mr. and Mrs. Charles F. Hoffman were in Newport last week for a few days.

Hyde.—Miss Clara Hyde, daughter of Mrs. Clarence M. Hyde, plans to spend part of the summer in Europe.

Jackson.—Mrs. Charles Carroll Jackson has returned from Florida.

Jennings.—Miss Annie B. Jennings has returned from Aiken, S. C.

Jones.—Mr. and Mrs. Pembroke Jones have gone to Wilmington, N. C.

Loew.—Mr. and Mrs. William Goadby Loew have been at Lakewood, N. J., for a few days.

Morgan.—Mrs. George H. Morgan has returned from Atlantic City.

McMillan.—Mrs. James McMillan will spend the spring in England with her son-in-law and daughter, Sir John and Lady Harrington.

MacVeagh.—Mr. Eames MacVeagh, son of the Secretary of the Treasury and Mrs. MacVeagh, has been at Washington for a visit.

Phillips.—Mrs. John C. Phillips has been at New York for a brief visit. Miss Martha Phillips is at Beverly, Mass.

Plumb.—Mr. and Mrs. J. Ives Plumb have sailed for Europe, to remain several months. On their return in June they will go to their country place, in Islip, L. I.

Polk.—Mr. and Mrs. Frank L. Polk have returned from the South.

Potter.—Mr. Alonzo Potter and his sister, Mrs. Mason C. Davidge, of New York, have been at Newport.

Potter.—Mr. and Mrs. Frank Hunter Potter, after passing the winter in Wiesbaden, Germany, where they took the cure, will sail for New York on April 28.

Pinchot.—Mrs. James Pinchot has been stopping with her son, Mr. Amos Pinchot, in New York.

Ripley.—Miss Annah Ripley will depart for Europe this month, where she will join her mother.

Robb.—Miss Harriet Robb sailed for Europe April 9.

Rodewald.—Mr. W. MacNeil Rodewald and Miss Eleanor Rodewald have returned from Havana.

Rogers.—Mr. and Mrs. Henry H. Rogers, Jr., have been at Fair Haven, Mass., for a few days.

Russell.—Judge and Mrs. Horace Russell have returned from Cuba.

Schieffelin.—Mr. William J. Schieffelin returned from Key West, Fla., early in April.

Stratton.—Mr. Charles E. Stratton, who was stopping with Mr. J. Hampton Robb, has returned to Boston.

Stevens.—Mrs. Richard Stevens, of Castle Point, Hoboken, expects to pass the summer at Newport, first going to her country place in Bernardsville, N. J.

Townsend.—Miss Mathilde Townsend and Mrs. Reginald Ronalds have gone to Atlantic City.

Townsend.—Mrs. Richard Townsend has been in New York for a few days.

Townsend.—Miss Viola Townsend returned recently with her mother, Mrs. J. Allen Townsend, after passing a month in Bermuda.

Webb.—Dr. and Mrs. W. Seward Webb are in Pasadena, Cal.

Wedel.—Count Wedel, counsellor of the German Embassy, and Countess Wedel have gone abroad for three months.

Whitney.—Mr. and Mrs. Payne Whitney have returned from Thomasville, Ga.

CORRESPONDENCE

Havana, Cuba.—Late arrivals: Mr. and Mrs. Horace Russell, Mr. Edward R. Bacon, Mr. and Mrs. Walter Rathbone Bacon, Mr. and Mrs. L. M. Thayer, Miss N. E. Thayer.

Hot Springs, Va.—Late arrivals: Mr. and Mrs. W. A. Sandford, Mr. and Mrs. E. J. Buffington, Miss Eugenia Buffington, Mr. and Mrs. F. B. Hurd, Miss Jane Hurd, Mr. E. W. Gregg, Mr. H. B. Carhart, Miss J. E. Little, Mrs. Richard Hooker, Mr. F. O. Glenn, Miss P. B. Timberlake, Miss Margaret Graham, Master Joseph B. Graham, Mr. and Mrs. Campbell Nelles, and the Misses Galt.

St. Augustine, Fla.—Late arrivals: Mr. and Mrs. James McKee, Miss Hilda McKee, Mr. and Mrs. N. T. Clarke, Mr. John S. Sinclair, Mr. William Van Anden, Mr. and Mrs. F. K. Scribner, and Mrs. S. G. Bacon.

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HOW FRENCH WOMEN MAKE AND PRESERVE BEAUTY

THE fashionable French woman of the moment presents an appearance of freshness and beauty that makes it difficult to guess her age, as she retains her youthful appearance for an unusually long time. The reason is that she is a successful beauty-maker and beauty-preserver. She has sought and found the secrets which lend eternal youth; she believes in making the most of what nature has given her and of looking blooming and sweet before the world. She no longer resorts to cosmetics and paints and powders; she now is a truly scientific beauty-maker, and her success at putting into practice her scientific principles has been proved by her own blooming appearance. The writer investigated her methods and arts, and found them both excellent and simple, and the most important of them are given here.

The sand bath is the latest beautifier and health preserver that the Parisian woman has found. It is now the latest cry, and it is really most wonderful in effect. Salt sea-sand is used, it being brought straight from the ocean-side, where it is finely sifted and free from all else but itself. The method of making the sand bath is this: A rubber sheet is placed upon the bathroom or bedroom floor, and a large quantity of the salt sea-sand, which has been thoroughly heated, is poured in the centre. The sand bather then rubs herself all over with it, or, better still, is rubbed by a maid or some other attendant. The sand is rubbed upon the body vigorously and in large handfuls, face and all being treated to the process, till the whole body is in a rosy glow. When the rubbing is finished, then the bather rolls over and over in the sand, the rolling process being excellent for the figure. Then the bather rests a few minutes, lying on the sand covered by a sheet or blanket.

Then comes the second part of the bath. The bather stands up before a blower, like a sprayer in Turkish baths, and from this blower the hot sand is briskly blown upon the body, the flesh tingling beneath the sharp, forceful contact of the sand. The bather turns round and round and takes as much of the sand blast as she possibly can, and afterwards feels wonderfully electrified and stimulated. Then the sand is brushed from the body, which feels fresh and clean and glowing. The bather then is rubbed all over with some soothing cream and well massaged and left to sleep a little. The effect of this wonderful new bath is magical. One feels young and fresh and exceedingly clean. It brings a glow to the skin that is like first youth, and it clears the complexion wonderfully, the reason being that every atom of the skin has been exercised and stimulated. It is now said that there is more of strengthening quality in sea-sand than in sea-water, and the very nature of the treatment is of necessity more invigorating than any application of water.

This bath could be taken by anyone at home, omitting the sand blast. One could procure the salt sand from the beach by the barrel, and one could use it many times, as it could be placed in the sun after use and thus purified. Taken by one's self the exercise of rubbing it over the body would be excellent, and for the small portion of the back that could not be reached by the hands, one could treat by rolling and rubbing about in the sand. This treatment is excellent for the face, as it clears the skin very quickly and brings the blood to the surface, giving it a healthy glow. If a woman is going out of an evening such a treatment would greatly beautify her, especially if taken over the entire body.

The French woman who desires to be clear-skinned and of a graceful figure about the waist has abandoned all breakfast, save a plate of white grapes or the juice of several oranges squeezed into a glass and sipped slowly. She then eats her first meal at 12 or 12.30. She eats a great deal of spinach, and partakes very freely of onions when she is not to receive or go out. She has practically abandoned potatoes, but eats carrots and all the green salad things. There is a great deal of attention being paid to diet just at present in Paris, as in fact there is in every part of the civilized world, but the French woman has seized upon the idea with great ardor, because she has been convinced of its beautifying possibilities, and she is making a study of it. She has abandoned her much-loved coffee, her freshly-baked white bread and her many courses at dinner. She eats very little meat, drinks a great deal of pure water between meals and walks in the open air for hours, having at last adopted the short American skirt—only she wears it much shorter than the American woman does.

For her complexion she uses a face mask at night. This she usually makes herself from a piece of ordinary chamois which she shapes to fit the face, cuts holes for the eyes, end of nose and mouth, and attaches to the sides at the top two tapes and two at the sides at the bottom. She then washes her face thoroughly, scrubbing it with a soft nail brush and soap like hand sapolio. Then she rinses it in cold water, pats with a soft linen towel and then covers thickly with a vegetable cream—no oils or fats to encourage a growth of hair—rubbing it well into the pores and leaving a good coating on the surface. Over this she places the chamois mask, tying it over the hair at the back.

Even one night's treatment like this will show a wonderful effect. The skin will be found to be soft and clear and fine and like satin to the touch. If it is continued it will be found that the skin will become like that of a young child, of a most exquisite texture. The hands are treated in the same way, old gloves being worn.

At first it will be found that the scrubbing with a brush will make the face tender, that, in fact, if one is not careful, it will take the skin off, but after a few scrubbings it will be found that the face will stand a considerable amount of such friction with a brush and cleansing soap. It is found to be a great beautifier. The French argued that the body when scrubbed hard and kept covered by clothing was soft and white and fine, and they determined to give the face the same treatment, with the result that a great beautifying method has been found.

All these processes are exceedingly simple and wholesome, and any woman who desires to increase her beauty or to preserve it can follow them very easily.

HAPHAZARD JOTTINGS

FREEING THE CHILD

THE organized agitation in behalf of the child wage-earner is of comparatively recent date, the first national Child Labor Committee having been organized so late as in April, 1904, and the articles of incorporation not having been granted by Congress until March, 1907. The activities of this body of philanthropists are indicated by the fact that in one year important amendments were made in school laws and child labor laws in as many as twenty-eight states. It is of course essential that this committee shall have the co-operation of school and health department officials, but in the majority of instances the men holding such positions have been extremely lax in the keeping of records and in enforcing laws relating to children leaving school and going to work. It has in many instances devolved upon committees from the Consumers' League, child labor societies, and other private welfare organizations to teach the schoolmen and the heads of health boards what their duties are in regard to the school child in its relation to gainful employment. The results of the research work and investigations made by the National Child Labor Committee are at the disposal of educational, civic, philanthropic and religious bodies interested in child welfare. In all the land there are fewer than 5,000 contributing members to this effort to save children from the long-drawn-out brutality of parents and employers, which forces them into employment in industries and mercantile pursuits that exact toll of the beyond the endurance of their childi-

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OUTRAGE ON PERSONAL LIBERTY

The Health Board of Norfolk, Va., seems desirous of emulating the discreditable action of the metropolitan Board of Health, under the late Commissioner, Dr. Darlington, by putting the ban of typhoid fever on an unfortunate human being. Unlike "typhoid Mary," however, the Norfolk victim of misdirected zeal is in a position to defend his rights. Twelve years ago Henry Comstock, the man in question, had typhoid fever, from which he recovered, and at this late date, although he has had no recurrence of the disease, and is in good health, the local health board placed him under the ban. Such a tyrannical proceeding is precisely the kind of goings on that this country will have its fill of, if ever the inhabitants of it are so unwise as to allow the so-called medical trust to get its grip on the health boards of the nation by federalizing them. The greatest weapon with which to fight this, and all other medical tyrannies, is to insist upon all school children—in public, private and parochial schools—being thoroughly trained in hygiene and physiology. This would not only result in healthy bodies, but it would prevent coming generations from falling victims to the machinations of unworthy physicians.

THE RIGHT TO WORK

A correspondent, vouched for by the New York "Sun" as a well-known member of the bar, has sent an interesting account to that journal of a metropolitan street scene which recently came under his observation. In the late afternoon, walking up Broadway, he found his progress blocked by a crowd, and asking a police officer what the occasion of it was, was told that it was "the shirtwaist strike," and that the several policemen he saw at the entrance of a nearby building were guarding the workers from the strikers. According to this witness, fifteen linked couples of young women were marching up and down in front of the building for a distance of forty feet, calling out "scab" and other insulting epithets at all the workers who came out—the latter running with frightened faces in every direction. According to this member of the bar, the pickets were guilty of three direct violations of law. First, they obstructed the public thoroughfare, causing crowds to gather at a time when the most populous street in the city was thronged; second, their movements and conduct were disorderly, tending to a breach of the peace and constituted an "unlawful assembly," and third, by voice and gesticulation they menaced and threatened the workers in an endeavor to prevent them from exercising their lawful trade or calling. The great question at issue is, "Shall one or a number of persons be permitted to deprive another of the means and opportunity of earning daily bread?" Suppose that on leaving some of the churches in our city the congregation were to be assailed with insulting cries and offensive epithets from a menacing mob. Would not the whole country ring with denunciations of the assault on the freedom of religious worship? Undoubtedly it would, and yet the freedom to work is as sacred as the freedom to worship. It is to be hoped that other lawyers and men of affairs will calmly observe the goings on of the "pickets," who, it must be remembered, are almost without exception of alien races, who have been in this country from five weeks to fifteen years.

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FASHION DESCRIPTIONS

PAGE 20

LEFT FIGURE—Frock in Russian effect made of vert-de-gris diagonal linen trimmed with bands of black mercerized braid. The yoke is of shirred valenciennes and the buttons are of passementerie.

MIDDLE FIGURE—Model of gobelin blue cotton veiling and printed zephyr. The epaulettes and deep cuffs are of allover embroidery.

RIGHT FIGURE—Gown of white cotton voile and cachemire finished with bias folds of silk.

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LEFT FIGURE—Russian model of Delft blue linen, the blouse part of which is exquisitely embroidered with buttonhole and eyelet embroidery in the same tone. The skirt is plaited, and the neck is cut low.

MIDDLE FIGURE—Afternoon gown of Persian chiffon with a transparent tunic of navy blue chiffon. Belt and trimmings of navy blue satin.

RIGHT FIGURE—Simple model of fine white linen with hand embroidered scallops in white mercerized linen. The buttons and belt are also of white linen.

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LEFT FIGURE—Lovely draped wrap formed of heliotrope satin and chiffon. It is held in place by means of broad satin bands which cross at the front and fasten at the back of the waist.

MIDDLE FIGURE—Manteux de soir of bronze marquisette lined with old gold chiffon. It is beautifully embroidered in the chantecler motif in gold and silver beads and black pearls.

RIGHT FIGURE—Semi-transparent wrap of cauldron chiffon over soft blue chiffon. The lace is in cauldron tone, as also is the velvet ribbon above it and the satin ribbon piping. The dainty festoons of flowers which are suspended from the bottom of the cape effect are formed of chiffon in tones of cauldron blue and mauve.

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LEFT AND MIDDLE FIGURES—Dinner gown of ivory white crêpe charmeuse made with an oddly draped tunic which is embroidered in silver. The skirt border and sleeves are of white and silver lace in the chantecler pattern. Tassel, rosette and folds of silver.

RIGHT FIGURE—Evening gown of oyster gray metal net over same tone satin. Bias folds of satin, in different widths trim. The roses which are placed at the front of the corsage are made of pale pink and green satin.

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LEFT FIGURE—A new corset made for athletic purposes. It is long over the hips but is cut out in such a way as to insure absolute freedom of action and at the same time hold in the prominent parts. The corset is cut low over the bust and is securely held in place by means of three pairs of garters. The dainty bust supporter shown, is made of white embroidery ruffles and beading through which wash ribbons are run.

MIDDLE FIGURE—This model is designed for a figure with a very full bust. It is made with a bust supporter attachment which has ribbons which tie over the shoulders. Another feature of this corset is at the lower front—where there is a flexible flap—which insures perfect comfort when stooping or sitting down.

RIGHT FIGURE — Comfortable corset which gives a flexible natural figure—the only bones being at the front, back and sides. It is made of pale pink tricot and the bones are covered with striped silk.

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LEFT FIGURE—Attractive street costume of date colored taffetta trimmed with bands and rosettes of small ruffles. The yoke and cuffs are of cream lace.

MIDDLE FIGURE—Dress of rose colored lace and taffeta. Bodice made in coat effect and draped at the sides. Pipings of satin and embroidery in the same tone trim.

RIGHT FIGURE—Dress of white silk and cotton diagonal the ruffles piped with a fold of delicate old blue. The overskirt is printed in blue, gold and orange.

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LEFT FIGURE—Negligée of tea rose pink crêpon made with a small, square low neck which is finished with a border of hand embroidery. The sash is of a deeper rose satin.

MIDDLE FIGURE—Tea gown of ciel blue moiré over which is worn a transparent tunic of rose colored mousseline de soie. The underneath is fitted to the figure by means of a black velvet belt.

RIGHT FIGURE—Dainty dressing jacket of white satin-finished crêpe de chine which fastens at the front with a jabot frill of plaited chiffon. The hand embroidery is done in geranium colored silk.

PAGE 39

An attractive dinner gown made of white silk, broad flounces of valenciennes and cream colored net. The tunic is made rather full, and gathered in at the knees with a turned up hem of cream colored satin. The valenciennes is draped about the shoulders in a fichu effect, crosses at the back and is continued down the back where it is tied in two dainty bows.

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LEFT FIGURE—Evening dress for half mourning, of black net and Chantilly lace. The deep girdle is of black surrah silk with buckle and twist of folded tulle.

MIDDLE FIGURE—Afternoon dress of dull black silk, with deep flounce, and French fold trimming of silk crêpe.

RIGHT FIGURE—Coat of silk and crêpe which may be worn either as a separate coat or made to match the afternoon dress. The hat is a particularly attractive model for a very young widow.

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LEFT FIGURE—Attractive blouse of white surah, made in surplice effect, and trimmed with tiny ruffles of plaited crêpon. The sleeve puffs are of heavy cream allover lace.

MIDDLE FIGURE—Blouse of golden moiré fluid which is finished at the neck in such a way that it may be worn with or without a collar. Tie of bronze satin.

RIGHT FIGURE—Of corn yellow crêpon embroidered in gold, made with a square yoke of cream lace which is bordered with deep purple satin.

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LEFT FIGURE—Dinner gown of lizard green satin with a tunic of black net and black Chantilly lace ruffles. The corsage which has a garniture of rhinestones is entirely veiled with white maline.

MIDDLE FIGURE—Gown of white crêpe meteore the bodice of which is veiled with fine white lace. The skirt has a tunic of white net trimmed with silver lace. At the front of the corsage is placed a garland of roses formed of pink satin with natural green leaves.

RIGHT FIGURE—Simple girlish model of porcelain blue crêpe charmeuse with skirt border and bands of darker blue satin and moiré.

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LEFT FIGURE—A French tailor made of navy blue baroness pongee. The skirt is long and scant, and the coat is made with a belt of embroidered black taffeta.

MIDDLE FIGURE—Of elephant gray crêpon embroidered with a heavy floss of the same shade. The belt and pipings are of the same tone silk, and the yoke and cuffs are finished with tiny frills of plaited silk.

RIGHT FIGURE—Stunning model of two toned green voile and surrah, beautifully embroidered in several shades of green silk.

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LEFT FIGURE—Lovely carriage gown of mustard colored crêpe meteore trimmed with bands of exquisite hand embroidery in Oriental colors—gold and bronze predominating. The bodice is graceful, draped in surplice effect, the sleeves being cut in one with the shoulder. The neck is finished with a heavy gold cord which is loosely knotted and hangs at the front and back.

(*Continued on page 89.*)

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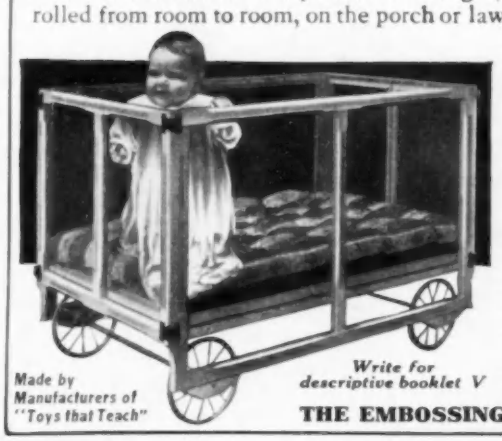

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MIDDLE FIGURE—Simple morning dress of dark blue serge which buttons at the front with serge covered buttons. The collar and cuffs are of ecru linen.

RIGHT FIGURE—Lovely gown of Persian crêpe de chine with deep bias folds of peacock green satin.

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LEFT FIGURE—Stunning tailored suit of gray and black striped linen; made with the stripes running both up and down and across the figure. The tie, cuffs and collar are of black satin.

MIDDLE FIGURE—Of beige voile trimmed with embroidered bands of silk. The skirt is made with a deep border of the silk headed by a narrower band of bronze poplin. The coat is rather elaborate and has deep sloping revers and cuffs of the poplin.

RIGHT FIGURE—Of golden diagonal linen trimmed with soutache of the same color. The coat has a deep square collar which gives it a distinctive touch.

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LEFT FIGURE—Gown of tan silk poplin with bodice portions which are printed in Persian colors. The skirt is plaited, with a panel and border which are cut in one piece. Black satin forms the cuffs, small vest and crush collar. The gilet is trimmed with frills of plaited net. The hat is of natural leghorn, the crown, around which is tied a broad Nattier blue ribbon, is covered with black maline. A pink rose is placed at the edge of the brim on the right side.

MIDDLE FIGURE—Drécoll tailor made of dark blue serge with revers and bands of black satin and a bit of black soutache braiding. A fancy black patent leather belt is placed around the waist. Smart tailor made hat of rough black straw, the crown is draped with black satin, and a bow is placed at the left side.

RIGHT FIGURE—French model of dark blue and black two tone voile over blue satin. The underskirt, panel and long sleeves are of black satin. The yoke, collar and cuffs are of real Bruges lace. Hat of black straw turned up at the back, with a band of peacock blue linen spread on the top and around the crown. Swallows are placed at regular intervals around the crown.

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UPPER LEFT—Large flat tailor made model of fine black straw with black satin ribbon draped around the crown and an upstanding white goat's hair brush placed near the front.

UPPER RIGHT—Toque of twisted brown and black straw trimmed with white wings which are flecked with brown.

MIDDLE FIGURE—Large hat faced with old blue velvet, the crown and brim are covered with shirred black Chantilly lace. The full flat bow is of old blue velvet ribbon.

LOWER LEFT—Charming toque of pastel blue rough straw covered with same tone morning glories and maidenhair fern.

LOWER RIGHT—A picturesque hat of oyster white straw trimmed with two large pink roses and a band of pink velvet ribbon.

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LEFT FIGURE—Model made of chicory green tussor linen which closes to the left side of the front. It is trimmed with same tone cord and hand embroidered bands. The corsage is made with a shawl collar of black linen and has cuffs, yoke and jabot of white batiste and valenciennes insertions.

MIDDLE FIGURE—Beautiful garden party gown of figured mahogany chiffon over chameleon satin. The yoke is made of white valenciennes trimmed at the front with tiny frills and small jewelled buttons.

RIGHT FIGURE—Drécoll model of leather colored tussor linen with pipings of black linen. The trimming is a same tone cord sewed on by hand, and yoke and cuffs are of batiste with inserts of valenciennes.

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LEFT FIGURE—Evening gown of the palest pink chiffon with panel sleeves and bretelles embroidered in bugles and silk of the same tone. A drapery of pink messaline is placed at the knees in sash effect.

MIDDLE FIGURE—Charming model of royal blue mousseline de soie dotted with white. The yoke and sleeves are formed of tucked blue chiffon over silver gauze.

RIGHT FIGURE—Pretty little street dress of natural colored pongee trimmed with hand embroidery. Yoke and cuff trimmings are of Delft blue moiré.

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ART

EXHIBITIONS NOW ON

New York. Fine Arts Galery. Eighty-fifth annual of the National Academy of Design. Until April 17.

Metropolitan Museum. Special loan exhibition of works in color by Whistler. Until May.

Montross'. Annual of the Ten American Painters. Until April 16.

Salmagundi Club. Annual Thumb Box Exhibition. Until April 16.

Hispanic Society, Broadway and 156th Street. International Medallic Art.

Schaus'. Pictures of the homes of the "Men of 1830" by Alexis Jan Fournier. Until April 16.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Etchings by Leopold Flameng, and recent accessions of etchings, prints, art books, etc.

Astor Library. Photographs, from the A. A. Hopkins' collection, of portraits by Italian painters.

Baltimore. Maryland Institute. Exhibition of paintings.

Painting by Miss Susan Watkins, now on exhibition at the Fine Arts Gallery, and to which the Shaw Prize has been awarded.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

Philadelphia. Pennsylvania Academy of Fine Arts. Annual of the T. Square Club. Until May 8.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

Worcester. Art Museum. Small bronzes by members of the National Sculpture Society. Until April 30.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22.

Seventy-first Regiment Armory. Actors' Fund Fair. May 9 to 14.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30.

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. June 3 to September 18.

GOSSIP

THE annual exhibition of paintings by The Ten American Painters, now being held in the large, finely lighted rooms of the new Montross Gallery, is generally considered to be not only one of the finest this group has ever offered to the public view, but of a degree of excellence far above the average picture show in this country. Each of the ten men—Frank W. Benson, William M. Chase, Joseph De Camp, Thomas W. Dewing, Childe Hassam, William L. Metcalf, Robert Reid, Edward Simmons, Edmund Tarbell and J. Alden Weir—who make up this little society—are represented by one or more of their best canvases, the total number of works being thirty-three, and among them "The Flower Girl," by J. Alden Weir; "The Shell," by Robert Reid, and "A Musician," by T.W. Dewing,are especially noteworthy. The first depicts in gray, violet, green, rose and yellow a young girl with straw basket of spring flowers; the second a slender girl in soft draperies resting her arm on a large 'cello, and the third a young girl holding in her hands a sea shell of brilliant iridescent coloring which harmonizes perfectly with her dark violet-toned hat and with the draperies and background. Among the other examples in this collection are "The Hunter's Moon," "Village Street," "The Road to Nod," "Building a Dam in the Shetucket," "The Pasture by the Pond" and "Summertime," by J. Alden Weir; "The Brass Bowl," and "Misty Rain," by Robert Reid; "Frozen Pool, March," by Willard L. Metcalf; "Summer Sea" and "The Chinese Merchants," by Childe Hassam; "Josephine and Mercie," by Edmund C. Tarbell; "Fish" (still life), by Wm. M. Chase; "Portrait of Mrs. D.," by Edward Simmons; "The Fur Jacket," by Joseph De Camp, and "Sunlight Study," by Frank W. Benson.

Among the recent "one man" shows held in New York, that of M. Charles Hoffbauer, at the Knoedler galleries, attracted much attention. M. Hoffbauer is a young French artist who has received unusual honors, one of his pictures having already been purchased by the French government for the Luxembourg gallery, and another having been accorded the highest award at the Paris Salon of 1906. The paintings exhibited here were of New York scenes—Broadway, as the "Great White Way"; the crowded streets with high buildings and towers, and the streets in rainy weather, showing the reflected lights on the wet

(*Continued on page 92.*)

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pavements, and giving soft, misty outlines to the buildings.

Another small but interesting exhibition, which is still in progress, is that of pictures of the homes of the Men of 1830, by Alexis Jan Fournier, at Schaus' gallery. Mr. Fournier is an American, but has lived abroad for many years, and has made a careful study of the houses, towns and the country around, in which Corot, Millet, Diaz, Rousseau and the other famous men of the 1830 period were born and lived.

At the nineteenth annual exhibition of the Society of Washington Artists, the first and second prizes, of $150 and $100, presented by Mr. Ralph C. Johnson, were awarded, respectively, to Miss Ellen Day Hale, for a study for a portrait of her mother, and to Miss Bertha Noyes for a study for a portrait of a young girl.

The recent purchase from Duveen Brothers, by Mr. Otto H. Kahn, of Franz Hals' wonderful painting, "Family Group," for a price said to be $500,000, will assure the keeping in this country of what is considered not only Hal's greatest work but one of the great pictures of the world. Immediately after the purchase of the picture Mr. Kahn offered it as a loan to the Metropolitan Museum of Art, of which he is a trustee, and it was placed on view on March 21, and will remain there for six months or more. This painting, which measures about six by nine feet, represents the artist himself standing outdoors with his wife, daughter, son and a small, black page, and was painted about 1640. It came from the collection of Col. Warde, of Westerham, in whose family it had been since 1759, but it was entirely unknown to the public until shown at the Winter Exhibition of Old Masters, held at the Royal Academy, London, in 1906. It then aroused universal admiration, and much astonishment was expressed that such a marvelous work could have hung in an English country house unknown for so many years. It was expected, if Col. Warde decided to sell the work, that the National Gallery would purchase it, and consequently when it was sold and brought to this country great disappointment was expressed by the English press and people.

It is reported that the exhibition of paintings by American artists, which opened in Berlin last month, was an unqualified success. It was formally inaugurated by the Crown Prince, and was visited by the Emperor, both of whom expressed great admiration of the pictures, which were gathered by Mr. Hugo Reisinger, and consisted of excellent examples by many of our leading artists. Among the paintings that attracted much attention were Gari Melcher's portrait of ex-President Roosevelt and his picture of "Mother and Child," John Alexander's "Sunlight," Julius Stewart's "Nymphs," William M. Chase's still-life picture, "A Dish of Carp," Winslow Homer's sea scenes, and Lionel Walden's "Summer Evening." The collection is now being shown in Munich.

It has been announced that the American exposition that was to have been held in Berlin during the coming summer has been postponed until the summer of 1911, when it will be made a joint American-German affair instead of a strictly American show.

However, there will be held this summer at Interlaken, Switzerland, an international art exhibition, opening on July 15. The first one of these exhibitions was given last year, and met with such success that annual shows were decided on. Those interested may address C. A. Loosli, Bümpliz, Berne, Switzerland.

The purchase of the old Lotos Club building on Fifth Avenue, between Forty-fifth and Forty-sixth Streets, by the well-known art firm of Knoedler & Co., for a new gallery, will take practically all of the large art dealers above Forty-second Street. On the plot, which is a large one and cost about $900,000, Messrs. Knoedler & Co. will erect a handsome new building, containing large, well-lighted galleries, during the coming year, but until it is completed they will remain in their present galleries at the corner of Thirty-fourth Street.

Through the generosity of Mr. Isaac Delgado, who has given $150,000 for the purpose, New Orleans is assured of having in the near future a permanent art gallery. A committee has been appointed to select a suitable site, and to have plans drawn for the building.

If you are to be a bride or a guest at a spring wedding you will find the next issue of Vogue of special interest. It is published April 25th. Price 15 cents. For full announcement see page 98.

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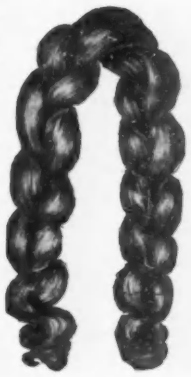

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MUSIC

THE most important step in the direction of establishing American opera in English was made at the Metropolitan Opera House on the night of March 18, when Frederick S. Converse's one-act opera, "The Pipe of Desire," was produced for the first time on that stage, and with a cast of principals almost wholly composed of Americans. In so far as the work itself is concerned, it cannot be said that the status of our native musicians has been greatly enhanced by the presentation, but a precedent has been established, and the barrier so long raised against American writers is now down.

For years there have been two sides to the much discussed question of giving performances of opera in the English tongue at the greatest house of its kind in the world. Proposals that adequate translations of appropriate standard operas be made for the Metropolitan stage have been set aside owing to the prejudice against any performance sung in a language other than the regulation Italian, German or French. Society people have not looked with favor on the breaking of the long followed custom, and the directors of the opera house, and its managers, have wagged their heads negatively whenever the point was raised. And after the premier of "The Pipe of Desire" the opposition forces laughed openly and said: "We told you so."

However, the question is by no means settled, nor will it be until the project has had a fair trial, which means further contention, and numerous productions of other operas from composers other than Mr. Converse. It took years for Italian, French and German to gain a solid foothold on American soil—and this with tradition, material and other essentials favoring the cause, and at a cost of health, their lives and several millions of dollars. To infer because "The Pipe of Desire" failed of its mark, that American opera, or that opera in English, is not a logical possibility is unfair and premature.

In any opera the prime requisite is a text which lends itself readily to musical setting, and George Edward Barton's book is totally inadequate in rhythm, metre and general suitability for singing purposes. On this account "The Pipe of Desire" was doomed before Mr. Converse wrote his first measure of music. Those who are familiar with even the rudiments of singing will appreciate that such phrases as "false friends I have forsworn myself," "a friend regrets the recklessness of friends," "freed by the flying frost," "grows up to honest manhood, husband," and "an old bull-frog down by the rock" are totally impossible from a vocal standpoint. From the first note to the last Mr. Converse was burdened with such kind of text, and had he written with greater fluency or melodic expression he could not have risen above the handicap imposed.

The oft-raised question as to the difficulty of the English language as a medium for vocal delivery, because of its many consonants, is not without foundation in fact. That it is inferior to Italian and French there is no doubt, but German is little superior, and we have German opera in plenteous measure. The principal drawback just now rests in the chosen text, which is more difficult to obtain, for the simple reason that our writers are not yet the equals of the Germans in providing phrases of suitable character to express the thought intended to be conveyed in poetic expression. More often than not—and this is true in practically all of the English translations of foreign books of operas—the text presented with the music is filled with commonplace phraseology that is not only difficult to deliver with good singing tone, but trite to the point of absurdity.

With the well-constructed book, opera in English is not only possible, but probable, if the artists will give to it proper care in enunciation. In the single case of Herbert Witherspoon, who sang in "The Pipe of Desire," let it be appreciated that his diction was always such as to make his utterance clearly understandable. Riccardo Martin, on the contrary, was almost never clear in his enunciation—a fault which prevails whenever he sings, no matter what the language. On the day following the premier of the Converse opera, when "Tannhauser" was sung in German, the writer noticed that but two members of the cast—Slezak and Soomer—delivered their words distinctly.

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Our $10.00 Toque a Speciality

TURNEY

Milliners and Importers

9 East 35th St., Near 5th Ave.

VOGUE PATTERN DEPARTMENT

No. 1640

No. 1641

No. 1642

No. 1640—Attractive one-piece model of Italian red pongee trimmed with same tone soutache. Yoke, collar and cuffs of tucked allover lace. The materials required to make this model in medium size are 8 yards of pongee 30 inches wide, ⅜ yard of tucked allover net 45 inches wide, and 3 yards of silk 24 inches wide for the waist lining. Pattern cut in 17 pieces, including the lining. Price $1.00. A perforated pattern of the braiding design may be had for 75 cents, including the stamping preparation.

No. 1641—Dress of plain and of figured foulard—the plain material being a trifle fuller than the figured material. The belt and folds are of plain gros-grain silk, and the neck and sleeves are finished with plaited ruffling. The materials required to make this model in medium size are 3½ yards of plain foulard 40 inches wide, 2¼ yards of figured foulard 40 inches wide, ½ yard of silk 36 inches wide for the bias bands and belt, 1 yard of plaited ruffling and 3 yards of silk 36 inches wide for the waist lining. Skirt pattern cut in 3 pieces, the waist in 16 pieces. Price 50 cents for waist or skirt.

No. 1642—Neat dress of Delft blue batiste laid in two-inch box-plaits. A box-plait is placed on the shoulder, extending from the neck to the bottom of the short sleeve. The turnover collar and turnback cuffs are of plaited embroidery. The materials required to make this model in medium size are 6 yards of batiste 45 inches wide and 2 yards of embroidery edging. Skirt pattern cut in 3 pieces, waist in 5 pieces. Price 50 cents for waist or skirt.

Note.—These patterns are cut in 34 to 40 bust and 22 to 28 waist measure.

A FEW OF OUR SPECIAL SHOES FOR CHILDREN

Style 97	Black Kid Buttons	$2.50	Style 36	Black Kid, Spring Heels	$2.00
Style 29	Tan Russia Button	2.50	Style 37	Tan Russia, Spring Heels	2.50
Style 61	Canvas Button	2.50	Style 16	Patent Leather, Spring Heels	2.50

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devoted especially to

SHOES FOR LITTLE FOLKS

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(Between 26th and 27th Streets)

Send for our new descriptive catalogue

Brocard's Russian Milaja ("La Charmante") Perfume

Brocard's Toilet specialties appeal to the most refined taste.

Milaja ("La Charmante") **Perfume**

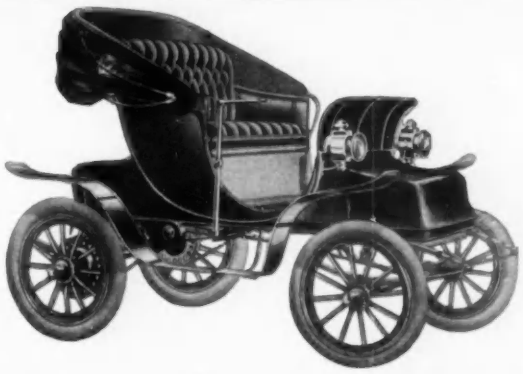
Has a delicate, lasting odor which finds instant favor.

To be had at all Department Stores and Druggists

Extract, Soap, Powder and Toilet Water

U. S. Agency, 7 West 22d Street, New York

SEND 10 CENTS IN STAMPS FOR SAMPLES *DEPARTMENT B*



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THE

COLUMBUS ELECTRIC

"The Car Supreme"

Its possession means freedom from delays and the annoyance of having to rely on coachman or chauffeur.

THE TRIUMPH OF FORTY YEARS' HONEST EFFORT

Write today for Catalog No. 10

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BUILDERS OF THE FAMOUS FIRESTONE-COLUMBUS GASOLINE CARS

The Way to Nerve Health

NERVOUS health means physical health. Your nervous system controls every action of your body—your very thoughts—and perfect health can only be had from a perfectly healthy nervous system. There is no happy medium—*your nervous* system is your *slave* or your *master*. It depends upon you which it shall be.

Insomnia, sleeplessness, indigestion, continual fatigue, lack of energy, are all indications of nerve insubordination. At the first sign of nervous disorder you need a tonic—you need

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THE FOOD-TONIC

Two level teaspoonfuls in your favorite beverage—milk, coffee, chocolate, etc., provides Nature with just the properties most needed to bring your run-down system back to normal. SANATOGEN is a scientific combination of Albumen—milk's nutrient and Sodium Glycero-phosphate—the vital constituent of the brain and nerve centers. Sanatogen is eagerly assimilated by the hungry tissues—it upbuilds and revitalizes simultaneously the brain and body. It is enthusiastically endorsed by such famous people as Hall Caine, Channing Pollock, Sir Gilbert Parker, Lady Henry Somerset, as well as over 12,000 practising physicians.

Write for Dr. Saleeby's Book
The writings of this famous physician-author are always interesting, and in this book he has put forth some new ideas about your every-day life that will surprise you.

Get Sanatogen from your druggist—if not obtainable from him, write

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Send this Coupon today for a free copy of "The Will To Do"

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For The Brides *of* This Spring

THE next number of Vogue, dated May First, will be of special interest to prospective brides.

The convention of weddings and the newest modes in Bridal Dress and its accessories will be thoroughly discussed. The correct thing in invitations and announcements will be shown with all the etiquette pertaining to formal and informal ceremonies.

Photographs of fashionable brides and their attendants and pictures of churches decorated for weddings.

The trousseau and details of one of the smartest weddings of the Spring will be the leading feature of this number.

Under the regular departments "The Well Dressed Man" will be devoted to the correct dress for groom and ushers: "Smart Fashions for Limited Incomes" will plan a good style trousseau for the bride of slender purse: "Seen in the Shops" will tell where and how to choose suitable gitts at moderate prices.

The Vogue Co., 443 Fourth Ave., New York

Empress Eugénie always used the same perfume. Women of fashion follow this custom — adopting a favorite scent.

PARFUM ÆOLIAN
(made by Lenthéric of Paris)
is the most exquisite scent. Refined, Unique, Positively Fascinating. Why not try it? Perhaps it's the one soul-satisfying perfume you have been looking for.

Sold by high class Department Stores and Druggists

Finely Perfumed
MIRA Sachets
Most exquisite sachet placed on market for many years. 5 in a box 50c. If you do not find them at your dealer's send me his name and I will see that you are supplied.

JOHN J. MURPHY
Sole Importer for the United States
79 Fifth Ave., New York

New French Turban Style of Hair Dressing

A CHARMING RESULT

being adopted by STYLISH WOMEN everywhere. It is most effectively accomplished over the

Hairlight Turbanette
Patented

A light, strong, ventilated, clean, sanitary pad held on the crown of the head by patented combs. **IT ANCHORS THE HAIR, SUPPORTS THE HAT,** preventing it from disarranging or crushing the coiffure. **Full directions** for combing the hair with each **Hair light Turbanette.**

Beware of the Injurious Hair Nets from which serious injuries are being daily chronicled in the papers.

If your dealer will not supply you we will **Postpaid for 50c.** Colors: Light, Medium and Dark.

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Evans Ale

IS a caressing, comforting and appetizing beverage as well as a strengthening and satisfying one, and affords a pleasure entirely unknown with any other beverage. Captivates all the senses.

Write for "Reasons Why."
C. H. EVANS & SONS, HUDSON, N.Y. Estab. 178

"Ornatus et Bonitas"

EXTRA QUALITY

TRADE MARK

DUNLAP & CO.

N. Y.

REG. U.S. PAT. OFFICE

Celebrated Hats

For Men Who are Satisfied with nothing but the Best

178-180 Fifth Ave.
567 Fifth Ave. | 181 Broadway
New York

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Redfern Whalebone Corsets

are the correct base for the fashionable woman's gowning, which this season shows overdraperies, panniers and flounces.

These fashions would be considered impossible, but materials are so pliable and "chiffon" that with the properly selected and fitted corset, the effect is one of figure elegance.

The figure keynote of the season is naturalness—curves, not straight lines. However, the long skirt models, with the waistline extending into the hip, unless properly selected and fitted, will make the hips with their draperies, look as round as a barrel.

Redfern Models have "Security" Rubber Button Hose Supporters attached, and they range in price from **$15.00** *down to* **$3.00** *per pair.*

Write for Booklet "V" on the correct fitting of your corsets

The Warner Brothers Company
New York, Chicago, San Francisco

A PARTICULARLY well-gowned woman remarked the other day —and she said it with emphasis:

"No other collars for women are made like the 'Corliss,' because the 'Corliss' styles are cut right and made so that they fit properly. That is why some women look well in a smart tailored suit and others do not—*it's the collar.*"

You will find

Corliss

TRADE MARK

Embroidered Collars—

the newest and most attractive patterns, in the best shops.

If you have difficulty in finding the styles you wish, write us giving dealer's name.

New Embroidered Collar Booklet mailed on request. Write for it to-day.

CORLISS, COON & CO. Dept. V. Troy, N. Y.

The crowning attribute of lovely woman is Cleanliness

Hygienic *Odorless*

NAIAD DRESS SHIELD

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. *It does not deteriorate with age* and fall to powder in the dress—*can be easily and quickly sterilized* by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. **Every pair guaranteed.**

THE C. E. CONOVER CO., *Mfrs.*

101 Franklin Street **New York**

COTTAGE FURNITURE

LEAVENS MADE

For Shore and Mountains

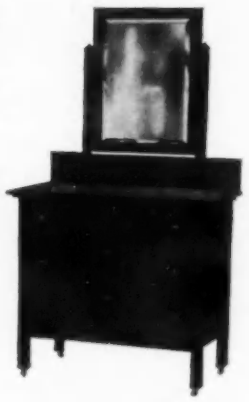
¶ There is no instance where an example of the individual taste is more conspicuously displayed than in the selection of appropriate furniture; Leavens Furniture gives an unlimited field for its exercise.

¶ Simple in construction and design, artistic in effect. Especially adapted for Shore and Country houses. Of solid oak construction and finished to suit the individual taste, or to match surrounding interiors. If so desired, furnished unfinished.

¶ The privilege of allowing the buyer to select a finish to conform to his or her ideas, is an original idea with us and does not mean any additional expenditure

¶ Safety in ordering from us is assured, for satisfaction is guaranteed.

¶ Send for set No. 8, consisting of 200 illustrations.



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Manufacturers

32 Canal Street, BOSTON, MASS.

Original

RÉCAMIER ... CREAM

FOR THE COMPLEXION

Will cure a bad Skin and preserve a good one

Used by Celebrated Beauties for near a Century

Endorsed by Eminent Physicians and Chemists

FOR SALE EVERYWHERE
Or sent upon receipt of price

Two Sizes
50 Cents and $1.00

RÉCAMIER MANF'G CO.
No. 129 W 31st St., N. Y. City

Send for free samples and interesting illustrated booklet

These Gloves Make Your Hands Beautiful

"Juliet" Medicated Sleeping Gloves insure every woman the charm of pretty hands.

They are both **positive** and **immediate** in effect.

You will see a difference in your hands after a single night's wear.

The medicated solution of these gloves rebuilds the tissues of worn and tired hands;

—Quickly heals dry and cracked cuticle;

—Makes smooth and white, hands that are chapped, rough and red;

—Removes tan and sunburn as if by magic;

—Makes your hands refined, attractive and expressive;

—Gives them that delicate appearance—that charm so dear to the feminine heart.

All you have to do is, upon retiring at night, draw on a pair of

"Juliet" Medicated Sleeping Gloves

"The white wonder of Juliet's hands."—*Shakespeare.*

The magical, healing, medicated solution inside the hands of these gloves is the result of years of careful research and experimenting. A chemist of rare skill is the inventor.

The gloves are exceptionally well made, of the finest quality chamois. An actual necessity to the housewife who cares, are "Juliet" Medicated Sleeping Gloves.

Price, $2.00—postage paid. When ordering, give size of your regular walking glove. Send for a pair to-day.

THE JULIET COMPANY

147 WEST 26th STREET, - - NEW YORK CITY

The Easiest Way to Keep Your Shape

USE

"FATOFF"

[Trade Mark]

THE BORDEN OBESITY CURE

It dissolves fat.
It leaves no wrinkles.
It leaves the flesh smooth and firm.

Reduce Your Weight

DON'T DIET—DON'T DOSE

FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; *external application only.*

FATOFF reduces fat only where applied.

If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

TREAT YOURSELF AT HOME

Price $2.50 per quart jar

There are absolutely no disagreeable features. The Borden Institute treats ladies only.

DOUBLE CHIN Special size jar (1 pint) $1.50. FATOFF is a chin-reducing wonder. It is marvelous for this purpose

Write for booklet, mailed in plain, sealed wrapper.

FATOFF is sold by

All of Riker's Drug Stores
in New York and other cities;
Hegeman's Drug Stores, New York;
Kalish Pharmacies, New York,
and all first-class druggists, or supplied by
The Borden Co., 52 E. 34th St., N. Y.

Forsythe

The Largest Waist House in the World

No. 694. Hand-Embroidered Linen Waist, four box plaits in front, with embroidery on plaits, rows of tucking at shoulder, back plain. All sizes.

price, **$5.00**

No. 584. Pure Linen Waist, with rows of Irish lace insertion in front collar and cuffs, four rows of cluster tucks between lace, turn-back cuffs. All sizes.

Price, **$5.75**

No. 661. Irish Linen Waist, hand-embroidered in 20 different styles of embroidery, fine cluster tucks, and Gibson effect front, back plaited. All sizes.

Price, **$3.75**

No. 734. Fine Hand-Embroidered Linen Waist, side effect with small tucks on shoulder to give fullness. Four tucks in back. All sizes.

Price, **$6.75**

We have also a large variety of Linen Waists — with New Dutch Collar.

$3.75 upwards

Upon orders of $5.00 upwards we deliver *Free* within 100 miles of New York. Beyond this radius 12 cents should be added for each waist to cover the insured mail rate.

We carry complete lines in all sizes and fill your order very promptly with the understanding that you can return any article that is not entirely satisfactory and we promptly refund your money.

Forsythe Fashion Catalogue now ready, and will be mailed on request.

John Forsythe
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Round Hats

Elizabeth Rhind

Cocques

374 Fulton Street
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The answer to this question depends almost entirely upon the corset you wear, in that the corset is the foundation of your gown, in fact your whole appearance.

Would you have the smartest in corsetry, choose one of the up-to-date new models of

American Lady CORSETS

designed in the latest mode, the low bust, the long hip, the slight waist curve, made of perfect materials by skilled hand labor.

Model 504 (like cut) Slender and medium figures. Coutil, white. | 18-28 $5.00

There is illustrated only one style.

Other New Models $1 to $5

Ask your merchant. Be fitted to **just the right model for your individual figure** and obtain the correct foundation for your gown.

If unable to obtain AMERICAN LADY CORSETS of your merchant, write to our nearest office and we will inform you where you can procure them. If we cannot refer you to a merchant in your city, we will send you direct from the factory whatever model you wish, upon receipt of the retail price.

American Lady Corset Co.

New York Detroit Chicago Paris

An Invitation

Any person reading this advertisement who has obtained a dress form of any kind or make whatsoever and who has not obtained as satisfactory results as expected from it, is invited to write us, stating as plainly as possible what the difficulties are. We shall be pleased to answer such correspondence and, if possible, make such suggestions as will enable you to overcome the difficulties. Address Department 25.

"Hall-Borchert

Perfection

Adjustable Dress Forms"

do away with all discomforts and disappointments in fitting, and render the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; bust raised or lowered, also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last for a lifetime.

Write for Illustrated Booklet containing complete line of Dress forms with prices.

Dress-Fitting Fatigue Eliminated

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on - method" with herself for the model and a looking-glass with which to see how it fits at the back.

Hall-Borchert Dress Form Co.

Department 25, - 30 West 32d Street, - New York

YOUR FIGURE

will be Wonderfully Improved if you wear a

DE BEVOISE

FIGURE FORMING **BRASSIERE**

instead of corset-cover. Combines in one dainty inexpensive garment—

- —a boned corset-cover, perfectly shaped.
- —a correct and comfortable bust-supporter,
- —a restful back- and shoulder-brace,
- —an effective figure-beautifier.

Fits snug and smooth, enhancing the effect of your corset and gown.

The DE BEVOISE has patent re-inforced armholes where ordinary brassieres wear out first.

Patent invisible bone-pockets. Darting and seaming faultlessly stitched.

Style No. 1906, illustrated above, fine Batiste, Torchon lace, satin-ribbon run. . . . **$1 each**

50 styles, to suit every figure. Sizes 32 to 48 bust. $1.00 up, in white or black. Made of fine Batiste, Nainsook, etc, daintily trimmed with lace, embroidery, insertion and ribbon.

Sold at the best stores everywhere

Be sure our label, "DE BEVOISE BRASSIERE" (pronounced "debb-e-voice brassy-air") is on every garment you buy. It guarantees you will be satisfied or have your money refunded. Decline substitutes. If your dealer will not supply you we will.

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Shoe Polishes

The ONLY perfect preparations for cleansing and polishing Men's, Women's and Children's Shoes of all kinds and colors

They Beautify and Preserve the Leather

Largest in Variety **Do not soil the clothing or grow gummy** *Finest in Quality*

For Ladies' and Children's Shoes use

"Gilt Edge"

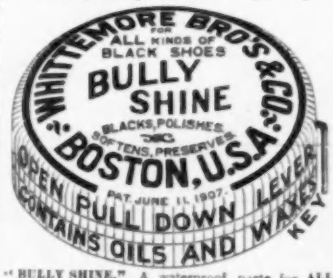
the only black dressing that positively contains **OIL.** Softens and preserves. Imparts a beautiful lustre. **Largest quantity, finest quality.** Its use saves time, labor and brushes, as it

Shines without Brushing

Always ready to use.

Price 25 Cents

"French Gloss" a smaller package, **10 Cents**



"BULLY SHINE." A waterproof paste for **ALL** kinds of black shoes and old rubbers. **BLACKS, POLISHES, SOFTENS** and preserves. Contains **OILS** and **WAXES** to polish and **PRESERVE** the leather. **LARGE** tin boxes, 10c. Boxes open with a key.

For Cleansing and Polishing Russet, Tan or Yellow colored Boots and Shoes use

"Dandy"

Russet Combination

A cleansing fluid and paste for polishing in each package.

Large Size 25 Cents

"Star" Russet Combination same as "Dandy," smaller size.

Price 10 Cents

Ox Blood and Brown same sizes and prices

For Cleaning everything made of White Kid and White Calf Leather.

"Shuclean"

a necessity in every family for cleaning **White Kid Gloves, Belts, Pocket Books, Hand Bags, White Kid Shoes and Slippers.** Harmless to use. Will not burn or explode.

Two Sizes, 10 and 25c.

If your dealer does not keep the kind you want, send us his address and the price in stamps for a full size package

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The Oldest and Largest Manufacturers of Shoe Polishes in the World

Dr. Dys' Sachets de Toilette

Known in Paris, London and New York as the Greatest Beautifiers of the Complexion

Sachets Simples, for young girls, the box of 50 Sachets, $1.75.
Sachets de Jeunesse, for blondes, $3.75 per box.
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Sachets Concentrés, for oily complexions, $3.75 per box.

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Sachets de Beauté, the great rejuvenators of the complexion, $6.25 per box.

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All the Sachets prevent and eradicate wrinkles and keep the skin in perfect condition.

The Sève Dermale, $2.50 per flacon, a tonic to make the flesh hard and firm, is used in connection with the Sachets as well as one of our Creams, the purest and best in the world.

Combination Boxes with Dr. Dys' Sachets de Toilette, Tonics, Cream, Powder, etc., from $5.00 up.

Send for Dr. Dys' interesting book, **"More Than Beautiful,"** in which he treats of feminine æsthetics and reveals secrets for the preservation of youth and beauty.

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Designed By

A. M. Grean

Awarded the Prize at the Recent Style Exhibition in Washington of Costumes by American Ladies' Tailors

(Patent Applied For)

The usual garment of whatever form is not practical or beautiful for auto service. The features that make the AUTO-HABIT practical—

¶ Fastens at the back.

¶ Close sleeve at wrist.

¶ Full arm-play to shoulder.

¶ Sleeve fashioned to the neck.

¶ Designed not to hide the outline of the form, **with the fullness at knee.**

Auto enthusiasts will recognize at once the comfort of such a garment.

MADE IN ALL MATERIALS
Silks, Pongees, Linens, Mohairs, Woolen and Waterproof Fabrics.

The **Auto-Habit** *protects the most delicate gown.*

TO CUSTOM TAILORS
For permission to reproduce this model apply to

Grean Co.

LADIES' TAILORING AND DRESSMAKING

26 East 33d Street **New York**

The first requisite to

Natural Loveliness

is a clear, wholesome, healthy complexion such as any woman may have with a little care and the aid of "Vanishing Cream," an exquisitely dainty, fragrant preparation superior to ordinary toilet creams at every point of comparison.

POND'S EXTRACT COMPANY'S VANISHING CREAM

possesses the unique and delightful feature of being absolutely *non-greasy* and hence it can be used at any time without injury to gloves or clothing. It is almost immediately absorbed by the skin and leaves none of the unpleasant shiny appearance which follows the use of ordinary creams.

FREE SAMPLE

on request, or send 4 cents in stamps for a large trial tube.

Pond's Extract Co.

Dept. V

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CRAPO

TRADE ITALIAN CRAPO LINENS MARK

REGISTERED

LINENS

We want everybody to visit our store and examine the exquisite handmade **Crapo** linens, laces, crepes, dress fabrics, towels, etc. Everything imported — everything hand-made.

It may surprise you to know that our **Crapo** Linen Towels, for example, cost less in the long run than any good towel sold anywhere, owing to the length of time they will wear, which is due to the non use of chemicals in bleaching. Think of it, they have been known to wear 30 years—and then not be worn out.

John M. Crapo's Linen Store

Established 1900

CRAPO BUILDING, 431 Fifth Ave., N. Y.
Between 38th and 39th Sts.

Samples of Toweling and Linens sent on receipt of 6 cents postage.

No. 225.—Cannot be surpassed for its effectiveness as Dining or Library Table Cover. The fringes all vary, due to various girls making them according to their own artistic ideas. Size 38 x 41 in. Fringe 16 in.

Every Pair warranted to the wearer

No other Shield like it

DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE OMO MANUFACTURING COMPANY
Dept. 9 :: :: MIDDLETOWN, CONNECTICUT

The Mary Louise Waist

Strictly Tailor Made To Your Measure

Made in Viyella, $4.50; Linen, $4.50; White Madras, $3.00; Colored Madras, $3.50

SOLD WITH A GUARANTEE

If purchaser is not satisfied, the waist may be returned at my expense, and the money refunded.

When ordering, give bust measure, size linen collar worn and inside length of sleeve including cuff
Send for Booklet

Mary Louise Peters

508 Townsend St. Syracuse, N. Y.

AITKEN, SON & CO

Dressmaking Department

Exclusive models from Paris and our workrooms in Street Costumes, House, Dinner and Reception Gowns, Theatre Coats and Carriage Wraps. Tea Gowns, Peignoirs, Matinees and Fine Lingerie.

Broadway and Eighteenth Street, New York

Best & Co.

For Girls and Misses, Boys and Young Men

Fashionable Spring Footwear

Offered in wide variety of stylish models, in leathers suitable for Spring, including high shoes and oxfords for school and everyday wear; pumps and slippers for dress occasions. The lasts, designed on lines that are both graceful and comfortable, are properly shaped to preserve the natural beauty of growing feet.

Plain and Fancy Hosiery

Seasonable weights in materials including cotton, merino, lisle and plated, spun or pure silk, in the leading Spring shades, plain colors or fancy and embroidered designs.

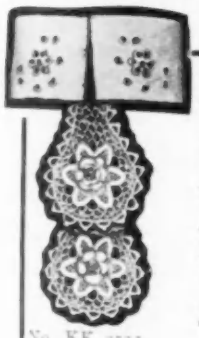
Complete assortment of Girls' and Misses' hose to match shoes and costumes. Offered in all sizes and lengths, insuring proper fit. The high quality is a guarantee of satisfactory wear.

60-62 West 23d Street :: :: :: New York City

Special 50c Set complete

Modish Collars WITH REAL IRISH CROCHET JABOTS

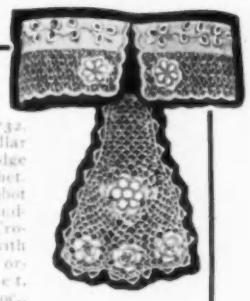
Special 50c Set complete



No. KK 2733

No. KK 2733. Artistically embroidered linen collar, ornamented with neat design Madeira embroidery. Has 2-tab jabot of Real Handmade Irish Crochet lace in raised rose design. This unusual value is offered to introduce our line of modish neckwear to Vogue readers. Exceptional value, set complete, postpaid, 50c.

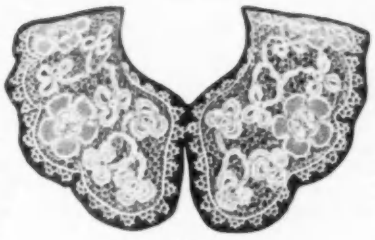
No. KK 2732. Linen collar with lace edge of Irish Crochet. Single tab jabot of Real Handmade Irish Crochet lace with raised floral ornament. Set, complete, 50c., post paid.



No. KK 2732

Real Hand Made Irish Crochet Dutch Collar, $6

No. KK 2578. Latest Importation. Novelty Real Handmade Irish Crochet Dutch Collar in ancient design, exquisitely worked in fine Irish Crochet. Every stitch and every thread of this neck piece is made by an expert lace maker. Special Introductory price, $6.00 each.



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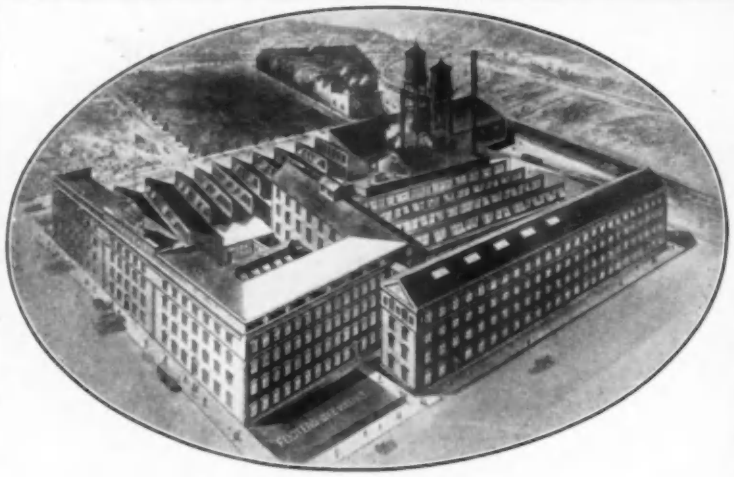

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PENNSYLVANIA RAILROAD

Bulletin.

DREADNAUGHT CARS.

The nub of railroading is first-class equipment and reliable service. The Pennsylvania Railroad provides this for the public. For many months big all-steel coaches, built like Dreadnaughts, have been operated on all through trains. Their easy-riding qualities and steadiness of motion have been widely praised. The all-steel dining cars too have distinct advantages over the wooden ones. They are stronger and steadier, and the act of eating is made more enjoyable by the smoother movement.

There are also some steel Pullman Cars—Combined Parlor-Smokers and Baggage—in the service now. Travelers like them. They have plenty of elbow room and they glide over the rails. The Sleeping Cars are coming. Some four hundred parlor and sleeping cars will be in use by Summer.

These steel coaches and cars are the strongest vehicles ever built for passenger transportation. They are fire proof, break proof and bend proof. They represent the climax of safety and the perfection of comfort in railroad travel.

The Pennsylvania Railroad has always been the leader in all manner of improved equipment as well as in all methods of making their patrons more comfortable. This is why it is known and honored as The Standard Railroad of America.

THE BURNHAM COIFFURES

Spring and Summer, 1910

Fashion Supplement Now Ready

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Our styles are CORRECT, ELEGANT and ARTISTIC—and so simple any lady may arrange them with ease.

We use only the softest, prettiest hair obtainable, and we match samples perfectly in texture as well as in color. THIS IS AN ART WITH US.

THE GRECIAN COIL

A Lady possessing one of our triple switches and a few feather curls can arrange any coiffure shown here. WE EXPLAIN WITH PURCHASE.

Send for Spring Fashion Supplement and Art Catalog

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It fills a peculiar want and is highly recommended by physicians.

Very soft and pliable, readily adjusted, laces on the sides as well as in the back, and is in every way adapted to give ease and comfort.

The narrow insertions of elastic over the diaphragm allow freedom in breathing.

This garment can be ordered at any period.

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Patrons living at a distance may be assured of satisfaction when ordering by post.

Write for complete description. Address

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Parlor Floor, opposite Waldorf. Phone 3985 Madison.

The Ganesh Treatment After a Long Motor Tour at Mrs. Adair's

(21 West 38th St., New York, 92 New Bond St., London, W., and 5 Rue Cambon, Paris)

ANY woman who has ever been for a real long motor tour knows well the awful sensation of burning eyes and suffering skin. I had started from San Francisco and travelled right through to New York, and my face was in a most shocking and uncomfortable condition, and my eyes so red and tired. A friend in New York told me of Mrs. Adair's refreshing treatments, and that she had salons in New York, Paris, and London (which are patronized by royalty and recommended by the medical profession). She gave me the address in New York.

I had all my life avoided Beauty Doctors, as I had heard such awful stories of their taking off one's skin (mine had been almost taken off already by the winds and sun), but my friend told me Mrs. Adair's treatments were quite different, and so I ventured there. Mrs. Adair's rooms in New York are conveniently located at No. 21 West Thirty-eighth Street (near Fifth Avenue). Once within, one is placed immediately at ease. The rooms are prettily furnished, and all appointments in perfect harmony. From the Manageress and her competent assistants (all of whom are daintily gowned in white) one receives the most unremitting care. I was seated in a comfortable chair, while soft, white, deft hands smoothed away the lines. A new kind of electricity, very delightful, was applied to the face and neck. The vibrator was used for my hair, which was afterwards well brushed, and the Light Cure for my tired eyes.

I was truly surprised at the results, and it was all so soothing and pleasant that I slept peacefully during the process. I shall never forget the comfort of that treatment, so soothing to one's self and also to one's skin. Her treatment for tired eyes is also wonderful, and I looked and felt years younger.

When we left New York we motored through France, but I had some of the Ganesh preparations with me—the Diable Tonic, Eastern Oil and Cream, and I protected my skin with the Ganesh Lily Lotion; but all the same when I arrived in Paris I went straight to 5 Rue Cambon. My face was already much better, but I was determined, once I knew the delightful Ganesh treatment, to have one whenever I could. The salons in Paris are lovely, and I met with every kindness from the Manageress and her pretty assistants, and I was relieved to hear they all spoke English.

I looked forward with great pleasure to my visit to Mrs. Adair's London salon, and I was not disappointed. I was lucky enough to meet Mrs. Adair herself, and she is truly her own best advertisement. One is struck immediately with the beauty, refinement, and gentleness of the mistress and her assistants.

Mrs. Adair told me she always set her face against all dangerous experiments, such as skinning and injections of vaseline. Her treatments are cleansing, hygienic, and thoroughly safe. "The Queen" has written: "Mrs. Adair's treatments and preparations are as safe as the Bank of England." On all sides one hears nothing but praise of the way she carries on her business, honest and straightforward in every way. She stands alone as the principal authority on the treatment of the skin and the building up of the muscles, which, she explains, can alone remove lines by filling out the hollows and the loose flabby skin. She never promises more than she performs. Massage, so very good for the body, must also be good for the face, but the skin on the face is so soft, and the little veins so delicate and near the surface, that it requires a woman's trained hand to do any massage. The strapping treatment for the muscles is the only treatment that fills out the hollows and never draws or stretches the skin, makes it healthy and smooth, and obliterates lines. Lines can be removed by this treatment, and by practising the home treatment, of this I am sure now, and I am also sure that one can preserve one's skin fresh, clean and healthy to any age.

Mrs. Adair has also a new and wonderful treatment for double chins and lines, added on to the Strapping Muscle Treatment, which has been lately introduced. Her well-known **Ganesh Chin Strap** (**$5.00** and **$6.50**) restores the contour of the face and removes lines running from nose to chin.

Mrs. Adair is no believer in "make-up"; she says it does not remove lines or fill out hollows, but she recommends the **Ganesh Eastern Oil** (**$5.00, $2.50, $1.00**) for the lines and muscles; the **Ganesh Diable Tonic** (**$5.00, $2.00, 75c.**) for cleansing the skin and reducing the flabbiness; making it firm; the **Ganesh Eastern Cream** (**$5.00, $2.00, $1.00, 75c.**) for making the skin smooth, and the **Ganesh Lily Lotion** (**$2.50, $1.50**) for protecting it. I have tried them all and can truly say they effected more good for the skin than I was promised. I therefore write this to help others who are also fond of open-air enjoyments, and my advice to all is to send for Mrs. Adair's Book, "How to Retain and Restore the Youthful Beauty of Face and Form." Price, post-paid, 25c. One can also have the Price List Book Free, for the asking.

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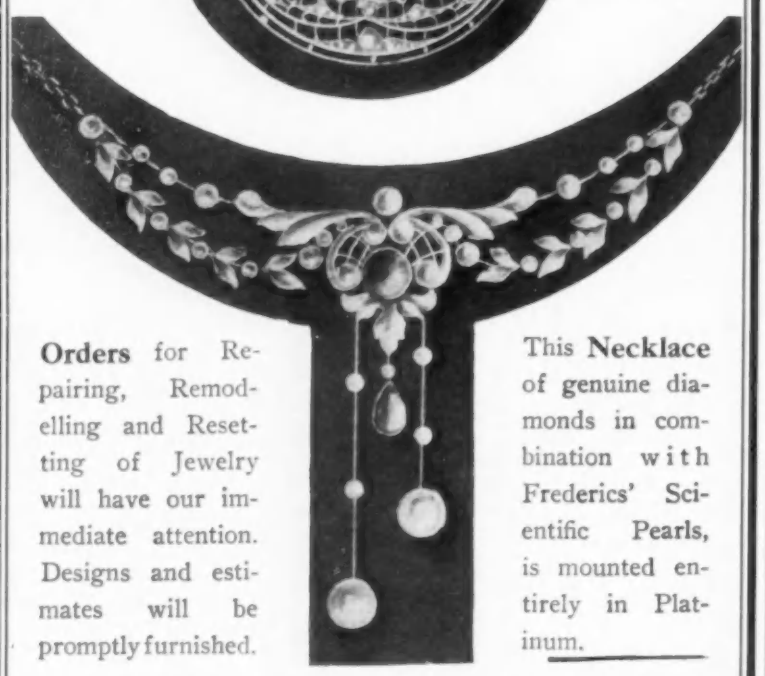

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